

SATURDAY, MAY 8, 1886.

No. 731, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Letters and Despatches of Horatio Viscount Nelson.* Selected and arranged by J. K. Laughton. (Longmans.)

THIS volume is more than an abridgment of the bulky seven volumes of Sir N. H. Nicolas. It is rather a re-arrangement of the work on a more instructive and convenient plan. Following the popular example of the *Life of George Eliot*, Prof. Laughton, by a careful arrangement of excerpts, makes Nelson give "his own exposition of his professional life"—private and domestic matters being omitted, or just alluded to in passing. This course appears to me highly judicious. The two subjects are distinct in their appeal to curiosity. As an extreme type of heroic manhood, Nelson is a profoundly interesting study. Here, unfortunately, we have to deal with the utmost obscurity, misrepresentation, exaggeration, and legend. To unravel these difficulties and get at the real Nelson—that personality, so simple, yet original and singular, that the soberest estimate will probably seem romantic—would be a voluminous task, involving ethical and psychological discussions of no interest to the naval student. On the other hand, those who would appreciate such an inquiry have neither the technical knowledge nor the inclination to follow in detail Nelson's professional career. This work is therefore primarily intended for the naval student, who will probably find it an adequate substitute for Nicolas, and not, as the author suggests, a mere key and introduction thereto. The general reader, the average British patriot, who wishes to know how fights were won on sea as on land, and is not too cosmopolitan to enjoy the story of Britannia's glory, will be still more apt to grudge seven volumes of reading even to his Nelson. For such landmen—I trust they are many—who, knowing all about David and Pericles, would like to know a little more about Nelson, Prof. Laughton has retold the old story at convenient length, in intelligible, yet technical, language, and in a trim, shipshape manner befitting the subject. His version will become the standard work for perusal, if not for reference.

It would be absurd for me to meddle with nautical matters, being entirely ignorant thereof, though upon many points I have gained clear lights from these pages, Nelson's own tactical remarks being often extremely easy to grasp, with the editor's help. But Nelson was not only an admiral, he was to some extent a statesman and a politician. The great responsibility and initiative assumed or thrust upon him on several occasions have woven him into the web of European policy.

Home factions had no interest for him. One sentence may sum up his attitude: "Mr. Pitt, depend upon it, will stand against all opposition; an honest man must always in time get the better of a villain." Such is his simple creed. Not more selfish than others, he was more candid. "But I have done with politics. Let who will get in, I shall be left out." It was this very ignorance of and detachment from party politics which gave breadth and clearness to his views of foreign affairs. Not, of course, that his knowledge or ability were worth consideration. He was simply a sailor; but his burning zeal spurred him to restless pondering over England's dangers, and his simple, straightforward nature often guided him to the right point, where wily caution and experience were at fault. I have been surprised at the number of instances of his political sagacity and activity to be found in his letters, entirely at variance with the popular estimate of his genius. As instances, take his anxiety about our West Indian commercial policy in 1785, his remarkable distrust of the allies (October, 1795)—"the continuance or cessation of the war depends entirely on the French nation themselves"—or the careful reasoning (p. 139 and 142) by which he arrived at the Egyptian destination of Napoleon's expedition and its ulterior objects; or, again, his forecast (p. 94) of the French raid on Italy. It is clear that amid all his naval cares he followed with eagerness and intelligence every move on the European chess-board.

His detestation of the French has been misrepresented. True, as early as 1784, when he resided at St. Omer to acquire the language, no doubt very ill at ease, he says, "I hate their country and their manners"; as, in 1796, we find him saying, "to me, I own, all Frenchmen are alike; I despise them all." But he was far from blind to the former glories of France. He simply regarded them as a misguided nation, who had sunk to infamy under the leading of a profligate and bloodthirsty faction. From Nelson's military point of view, with his jealous veneration for the strict rules of the "noble game" of war, such a view was quite tenable. The dirty treachery, the mendacity, the huckstering greed, the rapacity, the impudence, the bloody-mindedness, which were soon drawn together and harmonised by the genius of Napoleon, shocked Nelson as a cataclysm of all that was right and noble in warfare. He armed himself against a veritable Armageddon. The real cause in which he fought was not King and Country, warm as was his patriotism, but the Cause of Heroic War. Virtue, in its ancient lofty sense, inspired even his hatreds; and of virtue he remains the most shining, if not the only modern example. In his simple, intense soul, uncomplicated by the civic domesticity of Washington, or the worldly alloy of Chatham, virtue was supreme.

His vanity has also been misapprehended. It was *sui generis*—partly, no doubt, enhanced by his expansive candour and want of art in speaking and writing, and by his social inexperience. His own childish summing up of the moral of his career, with the list of his prizes and rewards (p. 8), is suggestive of much for which I have here no space.

Nelson's most valuable opinions—to which Prof. Laughton calls especial attention—are those on naval organisation and discipline. No man ever chafed more at official hindrances, or did more to bear them down. Much had already been done. To Jervis (February 1800) he generously ascribes full credit. "You taught us to keep the seamen healthy without going into port, and to stay at sea for years without a refit." Nelson's own views were sensible and his vigilance unceasing. The editor prints at length a most interesting medical report from the Admiralty archives upon Nelson's fleet during his commission from 1803 to 1805. His mind was always busy on his profession. He visits the Forest of Dean—this suggests a practical paper to the authorities upon the mismanagement of our royal oak forests; a sail is repaired at Corsica—he reports upon the excellent quality of the native canvas; the Nore mutiny only makes him more scrupulously strict in hanging his own ruffians on the Sabbath in spite of Puritan clamour; the abominable French crimping rouses a professional, rather than national, indignation. Nelson was no time-server, yet the confidential details of his correspondence down to his death with the Duke of Clarence seem a strong testimonial to the naval reputation of the duke.

The connecting matter which the editor inserts is usually adequate, and often very valuable, his illustrations from other documents and books showing exhaustive knowledge. In several cases, I think, he might have expatiated rather more amply, and have also inserted more of the main events of the war with dates, between the letters, as a help to the reader whose chronology is rusty. He exposes (I think justly) the spurious letter of October 3, 1805, together with the story of Nelson's prophetically drawing the plan of Trafalgar on a table. Again (p. 407), he confutes another of the "silly galley yarns" which have long held credit. Others are corrected in the preface, which gives a view of all existing materials for the subject. The world knows Nelson mainly through Southey's shallow sketch, which has given permanency to Miss Williams's lies, and through echoes of Pettigrew's scandals. The Caracciolo story is here discussed and shown to be (what any one who recollects its authors and their usual historical tricks would guess it to be) a "base and venomous falsehood." But it was long the delight of England to whitewash rowdy Italian patriots even at the expense of an English hero. The question of the capitulation is, of course, more complicated, and is hardly treated at sufficient length. More space is given to the argument disposing of the popular view that Nelson's tactics were those of pure "dash" and lucky hazard. The editor's view is abundantly confirmed throughout the book.

As always in the writings of naval men, one comes across flashes of manly humour and quaint freshness which have a singular charm. What a hero was honest Troubridge and yet what a big schoolboy!

"The mob," he writes, after the fall of Ischia, "entirely destroyed the tree of liberty, and then tore the tricoloured flag into ten thousand pieces, so that I have not been able to procure even a small remnant to lay at the king's feet."

I however send two pieces of the tree of liberty for his Majesty's fire"—

at which, let us hope, he and good Queen Charlotte toasted their famous herring. In the same year we find Nelson writing (p. 221) to Garter King about the arms of his English barony and Sicilian duchy, and about the "Grand Signor's aigrette or plume of triumph, valued at £2,000. Ditto a rich pelisse, valued at £1,000."

"As the pelisses given to me and Sir Sidney Smith are novel, I must beg you will turn in your mind how I am to wear it when I first go to the king; and as the aigrette is directed to be worn, where am I to put it? In my hat, having only one arm, is impossible, as I must have my hand at liberty; therefore, I think, on my outward garment."

Wear it somewhere, if on his boot, we may be sure he did; and only a mean mind would sneer at his Homeric pride in the baubles which for once were genuine, being to him veritable symbols of hard-earned renown.

Here I leave this useful work, which though mainly professional in scope and execution, is incidentally of value to the historical student, and of varied interest to the general reader. And justly so. I know not if the world affords a parallel to the peculiar feeling (once so strong and now only for a time latent) of the English people for its naval heroes. To these favourites we permit a special license—a moral sphere apart. Their vices become foibles—their ignorance simple-mindedness, their negligences pure heartiness. For in their narrow, concentrated, harmonious, primitive way of life we find sublimated those virtues on which our people most pride themselves, which most we would have displayed under the eyes of tyrant and slave in all the seas. For her worthies in Church and State, in War and in Letters, England has proud veneration—but for her Great Captains a fond and caressing affection.

E. PURCELL.

*Brutus Ullor.* By Michael Field. (Clifton: J. Baker & Son; London: Bell.)

In her first, and—as we must still think—her greatest work, the author of *Callirrhoe* sang with singular power and impressiveness the glories of enthusiasm and impulse, as opposed to the mere formalities of use and wont, the dictates of mere dead and written laws. In the present drama she expounds the other, and apparently opposing, aspect of the problem. Here she maintains the dignity and majesty of essential law, which secures to states, as to the round world itself, existence and cohesion, and before which all private impulse and individual instinct must bow. She preaches

"The power of law  
Fulfilled, the blessedness of destiny  
Embraced,

which sets man in time and tune with the rhythmic and irresistible motion of the universe, and bestows upon him

"The apprehension of that joy  
That plants the gods above vicissitude."

Michael Field has chosen for the subject of her drama a stirring and tragic page of Roman history. Its first scene opens at Delphi, just after the sons of Tarquinius Superbus have consulted the oracle, and Brutus—who, under

a guise of clownish obtuseness, has concealed mighty powers and a burning sympathy with the woes of the suffering, tyrant-trodden multitude—has laid upon the altar, as votive offering, his hollow cherry-staff filled with gold. Then comes the impetuous homeward race of the two brothers, each eager to receive that first embrace from his mother which was to secure the sovereignty to him who gained it; while Brutus, stumbling and falling with his face to earth, the mother of us all, fulfils the ambiguous conditions of the Delphic prophecy. Following is the scene of feasting and revelry, when the princes and Collatinus, praising each the charms and virtue of his own wife, resolve to visit suddenly their homes, surprise their spouses, and by their demeanour and occupation when they find them determine the dispute as to which is most excellent. There is especial beauty in the description of Lucretia in the words of her husband:

"Blythe modesty, free honour, loveliness  
That hath its sweet perfection in itself,  
These are her praise, her holy wealth, and glory.  
The flush of vernal bloom is on her cheek  
If she but breathe her heart-felt thoughts; her brows  
Are golden as the pure moon's youngest curve,  
Golden her hair; as unclosed marigolds,  
Her brown, unfaltering eyes meet gracious looks,  
And take them for the sun; her lips, like shells,  
Bear music round their rims, and in her voice  
The ear hath all her beauty o'er again.  
So young she is, I feel a happy boy,  
And yet a tender husband, when we kiss."

The whole portraiture of Lucretia is a lovely ideal of tender, yet matronly, beauty and purity; and she rises into a figure of tragic heroism in the scene, after her betrayal by Sextus, where she assembles her husband, father, and kinspeople, calls upon them to avenge her dishonour, and slays her polluted body. Then, being dead, her spirit lives more mightily in the hearts of those who have heard her story. Her example "goes to work in the world," rousing men to deeds of heroism—

"She changed our Brutus from a baulked  
Uncertain creature to a steadfast man"—

and women to thoughts of purity and sacrifice—

"Elder Matron. Cleave to your spouses, ye young,  
wedded girls;  
Grow wise to be their counsellors; fulfill  
Still higher office 'neath their sovereignty  
As years increase; then, if their rule is mocked,  
Perish proclaiming it.

This sacred bride,  
Our Juno's youngest nursing, shall be decked  
As fair as for her sponsals; and for aye  
Rome's sweetest-natured women bear her name.  
Touch her devoutly.

Claudia. It is wonderful  
How she could kill herself.  
Young Roman Wife. Nay, Claudia,  
I think I could.  
Claudia. Now you have seen her face."

Contrasted with the pure, white, statuesque figure of Lucretia is the homely one of Publia, the loving, ordinary, quite unheroic wife of Brutus, who is utterly incapable of responding to her husband's high appeal—

"Rise, wife, this is unworthy. Would you bribe  
My justice with my love? Stand up by me,  
Let us be wedded with a stronger bond  
Than child or home, the link of duty done  
Though every joy should fail."

The base and spotted soul of Sextus is probed to its black depths, with all its fierce desires

and its insane appetite for mere possession and supremacy; while in Brutus, and in the subsidiary character of Lucretia, we have the highest type of the antique Roman—true, inflexible, and, if need be, cruel as steel. The scene in which Brutus dooms his children for treason against the freedom of the state is full of a moving and tragic power; and the characters of the two sons are excellently differentiated and effectively contrasted—the elder, full of steadfast pride, bearing his fate with calmness; the younger, pliant, lovable, and weak, grovelling in utter despair for very life.

The antique history has been presented in this drama with excellent force and skill. The author has "fused his soul with the inert stuff," has added that "fiction which makes fact alive—fact too," those thousand little intimate touches and amplifications which are needed to turn a dusty, meagre legend into a living, realisable, moving work of art.

Even more definitely than Beddoe and Darley in the past generation, Michael Field is a true and direct descendant of our old dramatists. Her constant nobility of diction, and her occasional splendour of phrase, have been caught from them, have at least been confirmed by a diligent perusal of their plays, though her own productions certainly possess enough of freshness and originality to free them from any charge of being mere "echoes" of the voices that "filled the spacious times of great Elizabeth." The present poem contains, however, some passages which in their pregnant and incisive brevity immediately suggest the work of our old dramatists, and would not disgrace the greatest of them. One such passage occurs at the end of a speech uttered by Sextus as he moves stealthily through the darkened dwelling of Lucretia, whom he has doomed, in his thoughts, to worse than death:

"The house grows dead.  
I'll to my chamber. (Stumbling.) She has left  
her lute.  
I've crushed it, but no matter. She'll not need  
To sing again. She'll weep and hold her peace."

It must be conceded that we do not find in the present work all the qualities which distinguished its author's first volume. It has, perhaps, less ease and instinctiveness, less variety and lightness of touch, less of the fine lyrical faculty which appeared at intervals in both *Callirrhoe* and *Fair Rosamund*. We should, however, rank its contents distinctly higher than those of the *Father's Tragedy* volume. The present work is distinguished by concentration and dramatic power, and the reader's interest is well sustained throughout. It may be pronounced an adequate treatment of a high subject, a drama not unworthy of the very considerable reputation which its author has already achieved. J. M. GRAY.

#### TWO BOOKS ON SOUTH-EASTERN EUROPE.

*La Péninsule des Balkans.* Par Emile de Laveleye. (Paris: Alcan.)

*Life and Society in Eastern Europe.* By William James Tucker. (Sampson Low.)

THE nationality of a traveller in the Balkan Peninsula is a matter of some importance.

If he be an Englishman, a Magyar, or a Russian, he will meet with cordiality from some and reserve from others; but should he belong to some neutral country and be also a man of wide sympathies and culture, he is sure to be welcomed by all. The three leading races of the peninsula—Bulgarian, Greek, and Serb—though widely differing in other respects, agree in their hospitality to strangers. M. Emile de Laveleye is (as all the world knows) a Belgian publicist of high distinction; he therefore possessed all the qualifications, both national and personal, to insure him a welcome among the hospitable Southern Slavs. A learned professor has come in contact with a multitude of officials—Austrian, Serb, and Bulgarian—all anxious to impart their views to Western Europe; and those views have been retailed to his readers in delightful French.

A Western pitcher has gone to an Eastern fountain and has not returned empty. Unfortunately the well from which the water has been drawn was not a well of Yougo (Southern) Slavdom undefiled, but a well tainted with officialism and alien ideas. Completely ignorant of the languages of the countries which he traversed, M. Laveleye was thrown for his information entirely on his hosts. The seed sown by them has fallen on good ground, and has brought forth an eminently readable book; but you will search in vain through these volumes for the higher qualities of a consistent and independent judgment. They contain no clue to the Eastern Question, which, indeed, is a maze, but not without a plan. It is so pleasant to be friendly all round that no wonder "trimming" is always in fashion. A "trimmer" will never have his stay cut short by an order to quit the country forthwith (as happened to myself in Bosnia), or by imprisonment, as befell the Ragusa correspondent of the *Manchester Guardian*. Mr. Arthur Evans may be wrong in some of his views, but he is always consistent. This cannot be said of the author of these volumes. If you were to read M. Laveleye's account of Serbia first, you would infer from the sympathetic spirit in which he writes of that interesting country that in his description of Bosnia he would speak with at least temperate disapproval of the military occupation by a foreign power of that ancient Serb-speaking province; that in his review of the troubles in Macedonia he would do full justice to the reversionary claims of Serbia to what formed part of her ancient empire. Not in the least. M. Laveleye writes of Bosnia entirely from an Austrian, that is to say, an alien standpoint. Macedonia came under M. Laveleye's view only when he had reached Southern Bulgaria (Eastern Roumelia that was), and her future is seen by him through a Bulgarian telescope. It may be mentioned here that M. Laveleye does not seem to have set foot either in Macedonia or Herzegovina. His account, therefore, of the Austrian occupation must be restricted to the less demoralised province of the two. It is not pleasant to differ from an eminent author who has proved himself a true friend to the rayahs of Macedonia; but his very eminence and the chorus of a too obsequious press compel me to point out the injustice he commits to the Serb of Bosnia and Herzegovina. The conclusions of M. Laveleye, though honestly

formed, are, in my opinion, frequently based on insufficient evidence, and if generally accepted would prejudice the national Yougo-Slav movement, especially in Bosnia.

The Eastern Question commences at Laibach, for various dialects of the same language are spoken from the gates of Laibach to the gates of Constantinople. The account of the author's visit to Bishop Strossmayer is therefore not only deeply interesting, but most pertinent. The services of this bishop to Croatia, of which he is the political chief as well as the spiritual father, are as a beacon to all who love their country, and show the capacities of human nature for devotion and self-sacrifice. Praise from such a man is to a statesman what the praise of Gibbon was to a novelist. This is how the bishop speaks of Mr. Gladstone (vol. i., 112):

"L'homme que je désire le plus rencontrer, c'est Gladstone. Nous avons à plusieurs reprises échangé des lettres. Il souhaite le succès de l'œuvre que je poursuis ici, mais je n'ai jamais eu le temps d'aller jusqu'en Angleterre. Ce que j'admire et vénère en Gladstone, c'est que, dans toute sa politique, il est guidé par l'amour de l'humanité et de la justice, par le respect du droit, même chez les faibles. Quand il a bravé l'opinion de l'Angleterre, toujours favorable aux Turcs, pour défendre, avec la plus entraînante éloquence, la cause de nos pauvres frères de Bulgarie, nous l'avons béni du fond du cœur. Cette politique est celle que dicte le christianisme. Gladstone est un vrai chrétien. Oh! si tous les ministres l'étaient, quel radieux avenir de paix et d'harmonie s'ouvrirait pour notre malheureuse espèce!"

The author pays a deserved tribute to Lord Acton's "prodigious erudition," while the Bishop speaks of him in still higher terms as a "noble soul," "a Father of the Church."

When M. Laveleye crossed the Save and entered Bosnia, he delivered up his quick intellect into the keeping of the Philistines who at present keep watch and ward over that beautiful country. He walks in the "K.K." path, and finds everything very good. It is true that the Austrian occupation brings with it infinitely better government than ever the Turkish did; but an autocratic and military government, however well administered, can no longer satisfy those governed. The people of every progressive country require not merely good, but national government. No race that aspired to be free could tolerate such a government as that which the Treaty of Berlin imposed on Bosnia and Herzegovina. The author has some inkling of the sympathy of Bosnians for their brethren in Serbia, though he imputes it to a totally erroneous cause—viz., a common religion. Then he goes on to say (vol. i. 263) that the orthodox Bosnians "have nothing to complain of" under Austrian rule. This is what the distinguished foreigner always says. To him all national movements are unreasoning, as (according to him) man shall live by bread alone. Testing the occupation, however, purely by practical results, the progress made by Bosnia is not so very clear. Before the last Russo-Turkish war Bosnia was one of the safest countries in Europe to travel in; since the Austrians occupied Bosnia, it has become one of the most unsafe. When, in 1882, I travelled through Bosnia and Herzegovina, I was only allowed by the authorities (after reaching Mostar) to proceed under military escort. The behaviour of the Chief

of the Austrian Police in Serajewo in 1882 to two young Englishmen, Mr. Hamilton and Mr. Haigh—first entrapped, then arrested and finally bundled out of the country—would have disgraced a Chinese mandarin of the last century. In fact, travelling in the two countries—Bosnia and China—is very similar. The real obstructive is not the peasant, who (in Bosnia) hates only his foreign ruler, not his foreign visitor, but the official class which in both countries cumber the soil. Of late there have been complaints, even from Austrian sources, of "brigandage" in Herzegovina. These "brigands" are Montenegrin bands, whose enthusiasm for their brethren in Herzegovina their prince has been unable or unwilling to restrain. But M. Laveleye pays no heed to forces which move beneath the surface. The relations of the Serb government to the Serbs of Bosnia are naturally most delicate. They are analogous to those of the Roumanian government to the Roumans who form the majority of the subjects of the crown of St. Stephen in Transylvania (vol. ii. 340). Neither the Serb nor the Rouman government is strong enough to stretch the hand of fellowship across the border; but in both countries—Bosnia and Transylvania—it may be confidently stated that the end is not yet.

The account of Serbia (vol. i., chap. vi., and vol. ii., chap. i. and ii.) is the most valuable part of this book; though even here M. Laveleye fails to grasp the most glorious fact in Serb history—that the Serb worked out his own salvation. Bulgaria sprang, like Minerva, from the brow of the Czar; not so Serbia. No liberating army freed her. She had been blotted out of the map of Europe, when her boundaries again appeared, marked out by the swords of her own sons. His references to contemporary politics are sometimes misleading; for instance, his account of the deposition of Michael, late Archbishop of Belgrade. Nor is his note-book always correct in minor matters. His ignorance of the Serb language accounts for his misreading of the four C's that constitute the Serb national motto. The progress of Serbia in education—which is free, compulsory, and secular—is even greater than appears in M. Laveleye's book. In 1834 there was not a school in the country, except in the chief towns of the district—in all perhaps twenty-five; in 1884 there was scarcely a village without a primary school.

M. Laveleye properly refers at length to the question of Macedonia (vol. ii., chap. iv.). So far as he sympathises with the oppressed Christians of that province, he stands on sure ground; but when, in enumerating the five races that inhabit Macedonia, he omits the Serb, the professor is clearly getting beyond his depth. If the Macedonian question is to be treated ethnographically, few men in Europe are competent to deal with it; but one fact may be stated which is not to be found in the voluminous work now under review. The language spoken by the majority of the tillers of Macedonian soil is a Slav dialect, which is not Bulgarian. If it be not Serb, it resembles Serb much more closely than it resembles Bulgarian; indeed, the Macedonian dialect is no more Bulgarian than the Croatian dialect is Bulgarian, though Bulgarian and Croatian are both unquestionably Slav dialects.

If the Macedonian question be dealt with historically, the claims of Serbia become yet clearer. The whole of Macedonia (exclusive of Salonica) formed part of the empire of Douchan; and the greater portion of it, northern and western, belonged to Serbia for centuries before his reign. In one of the oldest English pamphlets on the Eastern Question (printed in the reign of James II. and in my possession), Uskup was at the close of the seventeenth century spoken of as a Serb city; and so strong is local tradition on the Serb side that all which belonged to the Serb empire, but is now under foreign dominion, is still known as Old Serbia. It need hardly be added that the famous phrase, "Old Serbia," is rather an historical than a geographical entity. It is especially given to the districts between Serbia and Albania and Montenegro, and includes Novibazar, Pristend, Pristina, Ipek, Kalkandelen, Uskup, &c. Herzegovina might also be legitimately included. Restitution is the cry of the Yougo-Slavs. When this cry is raised in Macedonia, the larger portion of that country will fall to the lot of those who possessed it before the Turks dispossessed them. There can be no dispute as to which race it was that built up the empire which stretched from the Danube to the Aegean, and which fell on the field of Kossovo. A Macedonian rarely speaks of himself as a Serb, and this has misled M. Laveleye into speaking of a Macedonian as a Bulgarian. A Macedonian had, prior to the last Russo-Turkish war, a very good reason to dissociate himself from Serbia. The Serbs are the only race in the Peninsula that freed themselves from the Turkish yoke without foreign aid; and for that reason they enjoyed, prior to the last Russo-Turkish war, the peculiar hatred of the Turk. The Turkish official in Macedonia, in his hatred of everything Serb, found (I regret to say) willing helpmates in the Bulgarian and the Greek. The three races seemed to unite in an endeavour to root out of Macedonia the name, the language, and the monuments of Serbia. With vain attempt, for it is only a question of time, and Old Serbia will, like Italy, become a geographical fact, as she is already an historical phrase.

My closing words shall, however, be words of hearty recognition of M. Laveleye's great services. The present condition of Macedonia is a disgrace to the Great Powers, and must not continue. I differ from many of M. Laveleye's views as to the future of that province, but the accuracy of his account of its present condition cannot be disputed. Nay further, they do him honour. It is given to few of us to plant trees for posterity, but the task of cutting down decaying trees is hardly a less noble one. Macedonian posterity, dwelling in safety under a national government, will remember Emile de Laveleye with gratitude, as one of the first to denounce the Turkish misgovernment of this fair and historic land.

Space is only left me warmly to recommend the second work in my list. Mr. Tucker's *Life and Society in Eastern Europe* is not the less valuable a record of facts, because they are related with much humour and freshness.

J. GEORGE MINCHIN.

*Essays in the Study of Folk-songs.* By the Countess Evelyn Martinengo-Cesaresco. (George Redway.)

THE poetry of the common people has found an advocate both eloquent and erudite in the Countess Martinengo-Cesaresco, whose essays on folk-songs, reprinted from various periodicals, form a very pleasant and instructive volume. It does not profess to deal with the whole subject of popular song; but it skilfully discusses some of its chief characteristics, dwelling with special minuteness on those which invest with a peculiar charm the metrical effusions of the peasants of Southern Europe. The book is one which may be conscientiously recommended to all readers, but more especially to those who are purposing to visit that region for the first time, so much will it aid them to appreciate the poetic side of the life led by the rustics with whom they are about to become acquainted, and to sympathise with their simple joys and sorrows.

Of those sorrows one of the chief causes must ever be death; and "The Inspiration of Death in Folk-Poetry" forms the subject of the first of our author's essays. Death is designated by varying epithets, and is addressed in widely differing terms, by the village minstrels in this or that land, but the songs which it inspires have, of course, everywhere a sister-like resemblance due to the universal identity of the human interest which constitutes their source. The Romanians, we are told, call Death "the betrothed of the world"; the Neapolitans give it the name of "the widow." To our own eyes it appears as a grim and ghastly skeleton; to those of Slavonic peasants it seems to be a female form, tall and clothed in white, of somewhat haggard but not repulsive aspect—no "king of terrors," but a "mother dear," "the beautiful one." The effects to which the power of the destroyer gives rise are, however, described by popular song in similar language all over Europe, and so are, as a general rule, the relations which the living bear to the dead. In every land, for instance, numerous songs bear witness to the influence of the dead mother upon her living children, her visits from out of the grave in order to aid them in their hour of need. "The wrestling-ground of Death and Love" is also a domain common to the peasant singers of all lands.

"If I have judged rightly," says the author, "there were songs of death before there were any other love songs than those of the nightingale; but the folk-poet was still young when he learnt to sing of love, and the love poet found out early that his lyre was incomplete without the string of death."

Another idea which often casts a gloom upon the minds of rustic singers is that of a cruel and relentless fate; and on this subject a great deal of interesting information, chiefly drawn from Italian sources, is given in another essay, from which may be extracted, as a specimen of the translations given in the present volume, the following folk-song:

"One night, the while I slept, drew Fortune near,  
At once I loved, such beauty she displayed;  
A crescent moon did o'er her brows appear,  
And in her hand a wheel that never stayed.  
Then said I to her, 'O my mistress dear,  
Grant all my wishes, mine if thou wilt aid.'  
But she turned from me with dark sullen cheer,  
And 'Never,' as she turned, was all she said."

Of a brighter, livelier aspect is the essay on "Nature in Folk-Songs." Almost the only folk-song, we are told, which is avowedly descriptive of a mountain comes from South Greenland; and "sea-views of the sea, rare in poetry of any sort, can scarcely be said to exist in folk-poetry." Woods and meadows are more readily dealt with by peasant poets; and in Southern lands flowers meet with their just meed of appreciation. "Flower-loving beyond all the rest are the Tuscan poets, whose love-lyrics have been truly described as 'tutti seminati di fiori'—all sown with lilies, clove pinks, and jessamine."

The popular songs of Armenia, Sicily, Calabria, and Venice are treated in separate essays, each of which gives a very pleasant sketch of the people to whose poetry it is devoted; and in another an attempt is made to account for and trace "the diffusion of ballads," a justly respectful reference being made to the great work in which Prof. F. J. Child (of Cambridge, Massachusetts) is editing and comparing the ballad literature of our own country. An essay on "Folk-Lullabies," in which many specimens are given of the verses in which the glories of babyhood are sung in all lands, but especially in the South of Europe; and another on "Folk-Dirges," offering a rich store of quaint or thrilling anecdotes, due to rustic views about the dead and their links with the living, bring to a conclusion a volume which is likely to win many adherents to the cause of folklore.

Of the style in which it is written the following extract may be taken as a specimen:

"I shall always vividly remember two occasions of hearing a folk-song sung. Once, long ago, on the Bidassoa. The day was closing in; the bell was tolling in the little chapel on the heathery mountain-side, where mass is said for the peace of the brave men who fell there. Fontarabia stood bathed in orange light. It was low water, and the boat got almost stranded; then the boatmen, an older and a younger man, both built like athletes, began to sing in low, wild snatches for the tide. Once, not very long since, at the marble quarry of Sant' Ambrogio. Here, also, it was toward evening, and in the autumn. The vintage was half over; all day the sweet 'Prenda! Prenda!' of the grape-gatherers had invited the stranger to share its purple magnificence. The blue of the more distant Veronese hills deepened against a coralline sky; not a dark thing was in sight, except here or there the silhouette of a cypress. Only a few workmen were employed in the quarry; one, a tall, slight lad, sang in the intervals from labour an air full of passion and tenderness. The marble amphitheatre gave sonority to his high voice. Each time Nature would have seemed incomplete had it lacked the human song."

W. R. S. RALSTON.

*The Revelation of St. John.* By William Milligan. (Macmillan.)

CERTAINLY there can be no objection to Prof. Milligan assuming that the Apocalypse is the work of its reputed author, written towards the close of his life, in the reign of the Emperor Domitian, and proceeding on that assumption to furnish a rational interpretation of its mysterious utterances. In so doing he has the almost unanimous tradition of the Church in his favour. He thus, moreover, places his author at a considerable distance from those events which are held by many to

convict him of having entertained erroneous opinions and cherished delusive hopes, and saves the character of the book as a revelation of divine judgments rather than a mere human attempt to forecast the future. That Prof. Milligan, dealing with the subject from this point of view, makes out a plausible case for himself, perhaps no one will be inclined to deny. It must be admitted, too, that he handles opposing views in a fair and temperate spirit; but that he will succeed in seriously shaking so well established a theory as that which connects the Apocalypse with the Neronian persecution, and explains its more prominent symbols by the events of that time, I cannot for a moment believe.

These lectures are, or were, addressed only to those who do not deny that the Revelation of St. John is part of the Word of God. Perhaps this should be a warning to me to hold off, for such an assumption at once bars all free investigation into the contents of the book. At any rate, I should agree with the lecturer, or possibly go beyond him, in thinking the Neronian hypothesis completely excluded by the theory of inspiration. If the writer was divinely commissioned to impart a revelation, if, in fact, his visions were no imaginations of his own, but heaven-sent signs of what was actually to come to pass, it seems impossible that he should have entertained so gross a delusion as that Nero, who was slain, had returned to life, and would shortly be manifested. On this point, however, Prof. Milligan appeals to argument. He feels that what I have called the Neronian hypothesis is too widely accepted and too strongly supported to be lightly set aside; and he deals with it, accordingly, briefly in his lectures, but at length in an appendix.

Prof. Milligan seems to me to make far too much of the want of any evidence of a belief in Nero's resurrection in the heathen world. There was no such belief; but, if there was, on the one hand, the fact that Nero had died by the sword, and, on the other, the widespread belief that he was still somewhere alive, it was surely an obvious enough suggestion that, as the Christ had died and revived, so also had the anti-Christ. The evidence of such a belief in the Christian Church is to be looked for in the Apocalypse itself. There we find it; and we need no other. But there are difficulties, it seems, about connecting the mystic number 666 with the Emperor Nero. They would, perhaps, be worth considering if we were dependent on the right interpretation of this number for the identification of the anti-Christ; but the fact is, Nero is so plainly pointed at in Rev. xviii. 8-11, it is there so expressly stated that the beast is one of the first seven kings of the seven-hilled city—and who, then, should he be but the first persecutor of the Christians?—that we are put under an imperative obligation to find this emperor in the number which gives the beast his name. It is useless for Prof. Milligan to object that the beast cannot be the same as one of its own heads, when John expressly says the contrary. "The seven heads are seven mountains . . . and are seven kings . . . and the beast is one of the seven." Even if the translation "there are seven kings" be preferred, the reference of the heads to the Roman emperors is still unavoidable. Surely

it was not one of the seven hills that was "smitten unto death"! The beast, when first presented to us, undoubtedly signifies the great world power, the Roman empire, and the heads over them, clearly not seven hills, but seven kings; but it was natural to regard this power as concentrated in its head for the time being, and hence the beast is subsequently individualised. A more serious difficulty may at first seem to be that John makes Nero the fifth instead of, as was usual with Jewish writers, the sixth Caesar; but this circumstance is seen really to confirm the view here advocated, as soon as it is remembered that Julius did not bear the name of blasphemy characteristic of the seven heads. Nor can I find, as Prof. Milligan asserts, that either Ewald or Renan has "pronounced it almost, if not altogether, impossible to believe that the words Nero Caesar could in the first century have been spelled in the way demanded by the proposed solution." I should certainly have thought it a mistake, on the face of it, to treat spelling as an exact science in almost any century previous to our own; but, however that may be, what Ewald actually says is this: that, when in 1828 he proposed קיסר ררס = 616, he had the other before his mind, but stumbled at the omission of the י; afterwards, however, he found that קסר, as well as קיסר, is met with in Jewish writings, and accepted the solution which meantime had been proposed by others. Renan says, "the omission of the י may appear strange in the first century"; but adds, "il est probable que l'auteur l'a supprimé à dessein, afin d'avoir un chiffre symétrique," 666 instead of 676. I should think nothing was more likely.

Having taken up so much space with this point, I must content myself with saying briefly that Prof. Milligan's attempt, in his second lecture, to show that the Apocalypse is dependent on, and has been "moulded by," the eschatological discourse in Matt. xxiv. 5-31, seems to me to be altogether forced and fanciful. But, indeed, the attempt to get the whole history of the Church from its origin to the end of time, both in its relations to the world and in its relations to itself, out of the advice of Jesus to his disciples how they are to act when they see Jerusalem in the hands of the enemy, is one of those feats of exegesis which may well make plain people doubt whether the Bible was ever meant for them. Equally fanciful seems the correspondence attempted to be made out between the Apocalypse and the Fourth Gospel. It is a pleasure to say, however, that the appendix on this subject, if containing nothing absolutely new, is a really solid piece of criticism; and it will probably have to be conceded that, as far as the mere language is concerned, identity of authorship is not so impossible as it has sometimes been held to be. But of all Prof. Milligan's exegetical perversities, perhaps the greatest is his refusal to accept Babylon as the mystic name for Rome. Babylon, according to him, is not any particular city—or, if any, it is Jerusalem rather than Rome, but Jerusalem only as the type and emblem of an apostate and degenerate Church. Babylon is that Church, wherever she may be. It is impossible to accept the interpretation, but it is equally impossible not to admire the way in which it is worked out

in some of the finest passages in those lectures. One, in which the vulgar notion that Babylon is the Church of Rome in particular is warmly repudiated, I cannot forbear quoting:

"The harlot [in the Apocalypse] is wholly what she seems. Christian Rome has never been wholly what on one side of her character she was so largely. She has maintained the truth of Christ against idolatry and un-Christian error; she has preferred poverty to splendour in a way that Protestantism has never done; she has nurtured the noblest types of devotion that the world has seen; and she has thrilled the waves of time as they passed over her with one constant litany and chant of praise. . . . Babylon cannot be Christian Rome; and nothing has been more injurious to the Protestant churches than the impression that the two were identical, and that by withdrawing from communion with the Pope they wholly freed themselves from alliance with the spiritual harlot" (pp. 183-4).

That is finely said, and so is what follows. Nevertheless, Babylon is undoubtedly Mother Rome. Has the writer forgotten that the spiritual name of Jerusalem is declared to be Sodom and Egypt (Rev. xi. 8), or does he prefer that exclusively to the ancient city?

I should like to have said something also of Dr. Milligan's original view of the Millennium; but this article is probably already too long. Prof. Milligan is understood to have devoted years to the study of the Apocalypse, and perhaps it is rather presumptuous in me to criticise him so freely as I have done. I have not the least doubt that these lectures are the fruit of much earnest thought and conscientious study, or that they will give great pleasure to many who would rather continue to regard the Apocalypse as part of the Word of God than to know what to every rationalist has long been the plain truth about it. But, however admirably they are written, and whatever points of interest they contain, I cannot myself do other than look upon them as furnishing another example of the perverted ingenuity which has been exercised upon that strange and fascinating book.

ROBERT B. DRUMMOND.

#### NEW NOVELS.

*No Saint.* By Adeline Sergeant. In 2 vols. (Bentley.)

*Chantry House.* By Charlotte M. Yonge. In 2 vols. (Macmillan.)

*The Right Honourable.* By Justin McCarthy and Mrs. Campbell-Praed. In 3 vols. (Chatto & Windus.)

*The Late Mrs. Null.* By Frank R. Stockton. (Sampson Low.)

*After his Kind.* By John Coventry. (New York: Holt.)

*Carriston's Gift.* By Hugh Conway. (Bristol: Arrowsmith.)

*A Primrose Dame.* By Mervyn L. Hawkes. (Bristol: Arrowsmith.)

*Roland; or, the Expiation of a Sin.* By Ary Ecilaw. Translated from the French. (Vizetelly.)

*No Saint* is a very clever story, made from few and simple materials. It is the record of a young man who begins with the homicide

of his half-brother, a bully who has tyrannised over him from childhood, and ends with being established as a Wesleyan minister in a poor London district. The author has obviously been influenced by George Eliot's earlier books, with which this story has much in common, inclusive of some touches of humorous description in brief phrases, of which *Adam Bede* and *Felix Holt* supply many examples. Mr. Cust, the cultured, amiable, unemotional rector, might be own brother to figures in George Eliot's gallery; and there is truth and vigour in the episode of the Methodist revival where Paul Hershaw is converted, entitling it to take rank very near those sketches of rural Nonconformity which the same great artist has given us. One other part of the story deserves to be specially commended: the episode of the lower middle-class girl adopted into a family of higher station, and the impossibility she feels of accommodating herself to her new environment, or finding it other than a prison with burdensome rules, though all around are as kind to her as they can be. Lastly, the English is pure and easy—no slight additional merit.

*Chantry House* is one of Miss Yonge's family chronicles, less story than record; and it has two separate and parallel lines of thought—personal and impersonal. The personal is the contrast between two brothers in the family, whose history is recorded by a third, a cripple and hunchback from childhood. The eldest is a frank, high-spirited, courageous, attractive lad, who wins the goodwill of all he meets; the second, a boy endowed with super-sensitive nerves, is uncertain in emergencies, and apt to prevaricate when suddenly pressed with any disagreeable question, especially as the parents are both strict, and even stern, in their domestic rule, according to the traditions of their day—the early part of the present century. This younger lad goes to sea as a midshipman, and at first gets on well, but, being transferred to another ship with unfavourable surroundings, disgraces himself by cowardice at the battle of Navarino, and returns home broken, it would seem, for life. How, little by little, he retrieves his character, and strengthens his naturally weak fibre, while the more promising elder breaks down in the battle of life, proving both timid and untrustworthy in a more serious way than the ex-midshipman, forms the staple of the book, and is told with considerable analytical skill, as well as with well-devised incidents which bring out the weak and strong points of each character. The impersonal element consists of the recurrent accounts given by the narrator, an ecclesiastically minded layman, of the chief changes in parochial and liturgical matters brought about in rural England by the progress of the Oxford movement, which begins in the early manhood of the brothers.

*The Right Honourable*, we are told by the two authors in their preface, is no patchwork, but has been thought out and written by both jointly, as regards every character, incident, and even page, in the work. And with two such experienced writers in partnership, even a practised critic will scarcely advance in the task of discriminating the several shares further than by assigning certain

details of costume to the lady's pen, as there is a more discerning and, so to speak, loving touch given to them than the masculine mind—even when so versatile as Mr. Justin McCarthy's—is capable of bestowing. The political part of the story is the least effective, being, in fact, little else than slightly idealised sketches of contemporary parties and events, even the late Social Federation riots being inserted with but trifling variations from the actual newspaper reports. The very hero who gives the book its name, the Right Honourable Sandham Morse—a university man, who fights for the North in the American Civil War, afterwards mixes freely in American politics, goes later on to Australia, becoming premier of "South Britain," and, finally, returns to England, to become a power there in the Liberal ranks—is somewhat conventional, being compounded of some two or three modern statesmen slightly blended and idealised. But the strength of the book lies in its women, of whom there are three, all firmly drawn and vigorously coloured: Koorali, the Australian heroine of the story, wife of Crichton Kenway, once postmaster-general of South Britain, and afterwards agent-general in London for that colony; her sister-in-law, Zenobia Kenway, a middle-class English girl, who is pure Yankee by rights, so far as natural temperament goes; and Lady Betty Morse, the highborn wife of the Right Honourable. The men are not so good. Lord Forrest, the stately, able, and learned old nobleman, who keeps aloof from political life because he is a Jacobite from conviction, and believes the title of the existing dynasty bad, must be an anachronism now, though it is only a few years since the last Nonjuror died; and his son, Lord Arden, is but the double of Lord Vieuxbois in *Yeast*; while Masterson, the revolutionary enthusiast, has been drawn as well, or better, a dozen times before. But Crichton Kenway is effectively put before the reader, and has an authentic ring about him. The actual plot is well managed, though perhaps over-subordinated to the didactic purposes—such as they are—of the book.

*The Late Mrs. Null* is a story of life in Virginia since the war; and, as Mr. Stockton describes it, the change is far less than might be looked for after such a cataclysm, and notably among the negro population. The earlier part of the book, though all of it is readable, scarcely comes up to Mr. Stockton's best form; and nothing quite equals his Pomona in *Rudder Grange*. But there is some broad farce of a diverting kind towards the end of the story, wherein the leading part is played by a Widow Keswick, an American variety of Miss Betsy Trotwood, with the addition of a furious temper.

*After His Kind* exhibits strong traces of the influence of Washington Irving and Hawthorne, and might almost be defined as a blended study in the manner of both. Its central motive is the tie of old kinship and memories between families in the United States and in England; and the idea is worked out so far in the present story that there is actual transposition carried out, the American cousin becoming a squire in England, and the Englishman migrating to Maryland, there to revive a vanishing stock. There is much of

the semi-antiquarian interest in the old-fashioned ways of rural England, wherein *Bracebridge Hall* led the way in 1822, and a love of old ballads is displayed, which shows Mr. Coventry as a student on his own account; while Hawthorne's love of genealogical ramifications and traces of heredity, as also his tendency to spring a tragedy unexpectedly on his readers, are also manifest. Only two slight oversights betray the sojourner: Scott's "Brignall Banks," from *Rokeby*, is cited as an old ballad, and a young English lady speaks of a "cook-book."

*Carriston's Gift* is the first of four short stories by the late Mr. Fergus, which are published rather because he wrote them than from any intrinsic claim. The "gift" is that of second-sight, whereby the hero is able to see his betrothed, who has been kidnapped and imprisoned, and also to see and depict her gaoler, whom a friend recognises by the likeness, and so leads to the recovery of the missing lady. There is some power of an unpleasant kind in the tale, "A Dead Man's Face," but none of the four has permanent qualities.

*A Primrose Dame* is a short story of how that lady, the Tory daughter of a country squire, was converted to Liberalism, and married the Radical candidate. The limits of permissible liberties in fiction are somewhat overpassed by personal details about "Lord Rupert Eglisemont" and the Malplaquet family, with no attempt whatever to conventionalise or veil the persons intended; and there is scarcely merit enough in the little story to plead the author's apology, though a passage here and there shows better promise. His law is not of dependable quality, for he mentions a rector as mortgaging the title-deeds of the rectory-house!

*Roland* is a highly unpleasant book, having a double allowance of the staple theme of inferior French fiction, with the result that the hero and heroine, after falling madly in love and secretly engaging themselves, find that they are brother and sister. It has not even the merit of skilful construction, since a large part of it is taken up with a monologue, in which a physician tells the hero, on his coming of age, the story of his birth, not only at great length, but with minute particulars of what the parties concerned said and thought, and even how they looked and moved, during interviews at which the speaker was not present. It is difficult to judge of style in a translation, but the matter is fustian, and bad fustian, throughout.

RICHARD F. LITTLEDALE.

#### CURRENT LITERATURE.

*Hazell's Annual Cyclopaedia*. Edited by E. D. Price. (Hodder & Stoughton.) We have here the first issue of a new handbook, which claims to fill a place not fully occupied. As its title purports, it is both an alphabetical compendium of general information, and an annual of facts and figures to be revised year by year. Not so statistical as the *Statesman's Year Book*, nor so historical as the *Annual Register*, its aim is simply to provide the average newspaper reader with the knowledge about things in general that will enable him to understand what he reads. Politics, science, literature, sport—everything, in short, that is of public interest—

is (or ought to be) included within its scope. If it be said that there is something American in such a conception, the answer must be that it behoves the English citizen of the future to make himself as well informed as is his Transatlantic cousin of to-day. The press has now become the greatest of educating influences; and the chief utility of this *Annual Cyclopaedia* will be found when used as an interpreter of the daily or weekly paper. For example, to take some of the more important articles at random. Under "Engineering" are given details—concise in themselves, but aggregating some thirteen columns—of all the more important works at present in progress or only planned out. Under "Meteorology" we have a lucid explanation of the principles and methods of the science and of its practical applications; under "Egypt" not only a sketch of the history of the past ten years, but a summary of the results of Egyptology, and even an account of the Egypt Exploration Fund. The Land Question occupies seven columns; the Revised Bible five columns; Women's Rights, four columns; Spelling Reform, three columns; and so on. There are, no doubt, omissions, and we have noticed a few errors of fact. But, on the whole, the work seems to have been executed throughout with intelligence and accuracy. We can imagine few volumes more useful to place on the table of the reading-room of a public library or of a mechanics' institute. The low price is an additional recommendation.

*Text-Book of Deductive Logic.* By Prof. P. K. Ray. (Macmillan.) It is a remarkable phenomenon that in this age of positive science there should be so great a demand for books on formal logic, or, at least, so great a supply of them. It is no less surprising that among such a number so few should fulfil the conditions of a good text-book. One writer follows too exclusively a single authority—it may be Mill or Hamilton. Another, more impartial, forms an unorganised congeries of opinions collected from all sides. A third, aspiring to be original, becomes eccentric. Many presuppose a previous knowledge of the subject; few are complete in themselves. If a prize were offered for the text-book which kept most clear of these defects, we think that Mr. Ray might compete with a good chance of success. A student who read nothing but this book would have a fair knowledge of the subject, and would be well equipped for pursuing his studies further. The author touches most of the important topics, and adorns some of them. Take, for instance, his treatment of chance; a subject which, as having some relation to fact and positive science, is apt to be neglected by the mere logician. It will be found that Mr. Ray has presented the best speculations of Mr. Venn in a form adapted to the requirements of beginners. Our author has escaped the peculiar fatuity which appears to overpower even superior minds when they engage in an unequal contest with Mill. The respectful while manly tone in which Mr. Ray urges his objections commands attention. The following criticism of Mill's "Theory of Propositions" deserves notice:

"In the chapter on terms, Mill says that a common or general term directly signifies attributes; so the connotation of a term is taken in that chapter to be its implied or indirect meaning, and its denotation the direct or explicit meaning. But in his theory of the proposition, the former is taken as the direct or essential meaning, while the latter is entirely passed over."

The educational value of this text-book is enhanced by the copious examples appended to each chapter. Perhaps these might, with advantage, have been more frequently of the nature of "shining instances"—exciting attention by their importance or even oddity. The most serious fault which we have to find with

the book will probably appear a merit in the eyes of some. We allude to the smallness of the type. Evidently, many writers on philosophy intend their readers to act upon the principle of that mediaeval logician who put out his eyes in the interest of the pure reason.

*Das Englische Armenwesen in seiner historischen Entwicklung und in seiner heutigen Gestalt.* By Dr. P. F. Aschrott. (Leipzig: Dunker & Humblot.) A translation of this work, or a similar treatise, written with as much care and knowledge, would be very welcome to many who seek to know the truth about our system of poor relief. Law books on the subject we have in plenty, grim and forbidding as they are; statistics of pauperism abound in Blue Books and elsewhere; and the reports of poor-law conferences contain invaluable accounts of the practical working of our system. But, excepting Mr. Fowle's short sketch in the English Citizen Series, we do not remember any recent attempt to state concisely, in a readable and connected form, the history of the English poor law, its present administration, and the theories which prevail concerning it. This is what Dr. Aschrott has done, and he has done it admirably. He has studied the subject in this country. Being a German, he has read everything relating to it. The result is a very clear, thoughtful, and accurate book. It is written, in the first instance, without reference to his own country, as an unprejudiced statement of facts. But its purpose is a practical one. Dr. Aschrott writes as a German for Germans—not for students only, but for all such as have a practical interest in the subject. And for them he sums up the main features in the English system which should be kept in mind by German reformers. Among these he notes the existence of uniform rules in force over the whole of England; the gradual dying out, which only uniformity can render possible, of the principle contained in the laws of settlement; the spreading of the cost of out-door relief in the metropolis over a wider area than that of indoor relief; and the clear separation of the province of public from that of private relief. The appendix contains an account of the London Charity Organisation Society. The book is so good and useful that, as we have said, we should gladly see something like it in English.

*Economic Aspects of Recent Legislation.* By William Watt. (Longmans.) In the Newmarch memorial competition the prize was awarded to this interesting and thoughtful essay. The question propounded was—How far recent legislation is in accordance with or deviates from the principles of economic science, and what are likely to be its permanent effects? To deal exhaustively with so vast a subject within the limits of a short essay is an impossibility, and Mr. Watt does not profess to attempt it. He has confined himself mainly to land legislation; and he has sought only to set forth and criticise the broad features of a few great measures. These he has considered with a calmness and moderation of judgment which is not so common as it should be in economical writings; and we feel that political partisans of both sides may learn a good deal from a perusal of his little book. There is not, indeed, much novelty in his criticism; but here and there he raises considerations which are too often neglected. Thus, in speaking of Ireland, he seems to us to touch the real evil when he says that

"the legislature may pass Acts for securing benefits to particular classes, or to the whole country; but its efforts will do little good so long as the pressure of population upon means of subsistence is so great as at present."

The truth of this remark is not confined to

Ireland. For the social misery of England we search far and wide for explanations, while we superstitiously avoid the most obvious, though the most unpopular, explanation of all. Mr. Watt finds hope in emigration; and we should share the hope if we saw the prospect of such a change in the character of the people as would prevent a recurrence of the present evils. But of that prospect there is little sign. Only a few pages of the essay are devoted to other subjects than land. On legislation with regard to education, health, and merchant shipping, Mr. Watt contributes a few suggestions; but they are too summary to be of much value. His unfavourable judgment on the scheme of free education is natural enough in a Scotchman; but it leaves out of account the serious evils which prevail in England, and which justify the recent agitation. This is not the only prize essay which Mr. Watt has written. He wrote another, we think, quite recently on the causes of depression in trade. We hope that he will not restrict himself to such competitions, but will undertake something more important.

*Practical Economics.* By David A. Wells. (Putnam's.) The essays in this volume, most of which are reprints from American periodicals, deal mainly with financial subjects. Dr. Wells, well known as an advocate of free trade, has collected them in order to preserve evidence of recent economic experiences in the United States. "A century hence," he says,

"except for such chronicles of recent tariff legislation as are here given, the writer is of the opinion that the world would find it very difficult to believe that such an illiberal commercial policy and body of tax and navigation laws as now exist could ever have been maintained and defended for any length of time by a people so free, well educated, and jealous of their individual rights as those of the United States."

Among the subjects which he discusses are irredeemable paper money (illustrated by an account of the financial policy of Texas between 1835 and 1845), the silver question, the revision of the tariff, and the experience of the United States in the taxing of distilled spirits. Though these are not inviting topics, they are treated with so much vigour, acuteness, and even humour, that one's interest never flags. Nothing could be more amusing than "The True Story of the Leaden Statuary"—an account of a series of ingenious and successful attempts to evade protective duties. There would be less economical heresy abroad, we are persuaded, if political economy were often taught in such a concrete form. Dr. Wells addresses American readers; but even here, in the very home of the Cobden Club, we can profit by a study of the facts which he sets forth. This, in his opinion, is one of the results of protective duties in the United States:

"In place of an annually increasing ability on the part of the nation to withstand foreign competition in respect to the production of the so-called products of manufacturing industries, all the evidence points in the opposite direction; our exports of manufactured articles forming a considerably smaller percentage of the total exports in 1879-80 than they did in 1859-60. Never, moreover, in the history of the country has the import—responsive to domestic demand and ready sale—of the products of foreign industries into the United States been greater than at present (1882); while, on the other hand, the stocks of manufactured products continually tend to accumulate, and bring on the stagnation and disaster consequent on what is termed 'over-production.'"

Our own protectionists and fair traders are rash in their attempt to use the experience of the United States in their favour; for it contains some of the most telling, because plain and practical, arguments against them. To the extraordinary reasoning which lately Lord

Penzance has allowed himself to publish, we can commend Dr. Wells's essays as an admirable antidote.

*Historical Sketches of the Distribution of Land in England.* With Suggestions for some Improvement in the Law. By William Lloyd Birkbeck. (Macmillan.) One can regard the publication of these notes only with regret and wonder. Prof. Birkbeck seems to have written them mainly because he has been made very angry with Mr. Thorold Rogers and other people for using strong and inaccurate language with regard to our land system. Unquestionably there are a great many wild theories floating about concerning feudalism, primogeniture, and settlements; and Mr. Thorold Rogers has said many things which only a very daring man would try to justify. But Prof. Birkbeck's intervention, we are afraid, is not likely to do much good. He is very dogmatic in dealing with matters on which specialists speak with hesitation; he supports his bold assertions with very scanty authority; and, to tell the truth, we do not think he has qualified himself for the task of setting us right as to the true history of the law of real property. We certainly do not expect much help after finding villenage summarily identified with serfdom. In citing Coke upon the evils caused by the statute *De Donis* he does not appear to have read Milmay's case; and in speculating whether Taltarum's case established any novel doctrine he has evidently not looked at the argument in Mary Portington's case. His remarks on settlements do not show that he has appreciated the criticism to which the system has been subjected. By not considering closely the effect of Archer's case and Chudleigh's case, he has certainly underrated the influence of the clause which Sir Orlando Bridgman is said to have invented. Such further research as he invites (p. 64) into the history of settlements was made, we may add, some thirty years ago by Mr. Joshua Williams. In publishing his hasty notes we can well believe that Prof. Birkbeck had the best of intentions. We trust, and indeed believe, that he will not lead many of our politicians astray.

*One Hundred Years of Temperance: a Memorial Volume of the Centennial Temperance Conference held in Philadelphia, September, 1885.* (New York: National Temperance Society.) The social phenomena which, in their aggregate, we know as the "temperance reformation," have not yet been either accurately estimated or adequately chronicled. The centennial volume just published does not attempt to supply this want. The object of the compilers has been to supply not a history, but *memoires pour servir*; and in that respect it is an acceptable contribution to the literature of temperance. Americans date the beginning of the temperance reform from the publication in 1785 of the essay on the effects of ardent spirits on the mind and body by Dr. Benjamin Rush. The agitation then began has never wholly ceased, but in a little more than half a century broadened out into teetotalism, which has had a powerful effect upon the social condition of the working classes, and has influenced alike theology, science, literature, legislation, and art. It is impossible to understand the real history of England or of the United States without some knowledge of the work of the temperance reformation. For this purpose we can recommend this centennial volume; but, in using it, the reader must remember alike the nationality and the special standpoint, or rather standpoints, of the various contributors.

#### NOTES AND NEWS.

MR. J. A. SYMONDS is seeing through the press the last two volumes of his *Renaissance in Italy*. These deal with the changes wrought by the Catholic Revival. He has also finished *Ben Jonson* for Messrs. Longmans's "English Worthies," and is now engaged on his long-promised *Sir Philip Sidney* for Messrs. Macmillan's "English Men of Letters."

MR. FORTESCUE, the superintendent of the reading rooms at the British Museum, has just completed a subject catalogue of the new books which have been received at the Museum during the last five years. The contents of this work, which will shortly be published by order of the trustees, are classified under subject headings, which are arranged in alphabetical order. One result of this arrangement is to bring to light some hitherto unexpected curiosities of literature which are both interesting and important.

MR. T. G. LAW, of the Signet Library, is preparing for publication, with introduction and notes, a reprint of Dr. Christopher Bagshaw's tract, entitled "True Relation of the Faction begun at Wisbich by Fa. Edmonds *alias* Weston, Jesuite, and continued by Fa. Whalley *alias* Garnet" (1595). It will be published by Mr. David Nutt.

UNDER the title of *The Bards of Bon-Accord*, Messrs. Edmond and Spark announce for publication an elaborate work upon the local poets of Aberdeenshire, from the fourteenth century down to the present day, compiled by Mr. William Walker. It will consist of biographical sketches of the poets, containing many details now collected for the first time, with characteristic extracts from their poetry, a bibliography and an index. The book will be issued to subscribers only, in a limited edition of 300 copies, at the price of 12s. 6d.

THE next volumes in the "Badminton Library" will be two treating of *Shooting*, (1) Field and Covert, and (2) Moor and Marsh. They are written by Lord Walsingham, Lord Lovat, Lord Charles Kerr, Sir Ralph Payne-Gallwey, and Mr. Archibald Stuart Wortley.

MESSRS. TRÜBNER will issue shortly, in their "English and Foreign Philosophical Library," the second and third volumes of Schopenhauer's *The World as Will and Idea*, translated by Mr. R. B. Haldane and Mr. John Kemp. These two volumes, which consist mainly of what Schopenhauer called "supplements" to the first volume, complete the work.

THE next volume of Mr. Elliot Stock's "Popular County Histories," to be issued almost immediately, will be *Derbyshire*, by Mr. John Pendleton, author of "Old and New Chesterfield."

MR. STANFORD will issue immediately *Infant School Management*, with notes of lessons on objects, and on the phenomena of nature and common life, by Miss Sarah J. Hale, late Teacher of Method, St. Katherine's Training College, Tottenham, now at Newnham.

MR. FRANK BARRETT has written a new serial story, which will shortly appear in Cassell's *Saturday Journal* under the title of "A Deed without a Name."

THE Shelley Society, now numbering over three hundred members—it had 307 on Wednesday night—has been obliged to ask Mr. Axon for a gift of two hundred more copies of Shelley's vegetarian tract; and that gentleman has accordingly sent them.

THE Master of University College, Oxford, has contributed to the Shelley Society's *Note-Book* not only a copy of the entry in the college books of Shelley's expulsion, but also a copy of a full and interesting note on the event from an undergraduate contemporary with Shelley. The

master will be present at the society's performance of the *Cenci* on May 7, in the box of Cobden's daughters. The applications for tickets have been so numerous that admissions for standing room only have had to be issued. At the *Cenci* Dinner after the play, sixty members and actors are to meet.

PROF. ALFRED MARSHALL, of Cambridge, has offered an annual prize of £15, to be spent in books, to be awarded by an examination in political economy, open to all members of the university under the degree of M.A.

At the meeting of the Aristotelian Society on Monday next, May 10, held in the rooms of the Royal Asiatic Society, in Albemarle-street, at eight p.m., Dr. A. Bain, rector of Aberdeen University, will read a paper on "The Association of Ideas."

DR. L. W. E. RAUWENHOFF, professor of divinity at Leiden, appeals to all interested in the history of Protestantism to assist him in printing a MS. history of the Reformed Church of Hungary and Transylvania, which was written in the middle of the eighteenth century by Peter Bod. It was only two years ago that the first three volumes of this MS. were found in the university library at Leiden, whither they had been sent in the lifetime of the author with a view to publication; the fourth volume is in the university library of Nagy-Enyed, in Transylvania. The importance of the work consists in the fact that Peter Bod spared no pains in consulting all sources of information available to him, some of which have now disappeared. The work will be published in two quarto volumes, of about 800 pages each, at the price of 30s. The publishers will be the well-known firm of Brill, of Leiden.

HERR PERTHES, of Gotha, has published a German translation, by M. Heusler, of Mr. Besant's life of Prof. E. H. Palmer.

HERR JULIUS BRAUN, the editor of the well-known critical works on Goethe, Schiller and Lessing, has written a novel called *Umsomst gelebt*! which has for its motive the conflict of materialism with idealism.

#### ORIGINAL VERSE.

AN ORIENTAL TRIBUTE ON THE OPENING OF THE INDIAN AND COLONIAL EXHIBITION BY THE QUEEN.

(Literally translated from the Arabic of Habib Anthony Salmoné.)

Is it Paradise I gaze on? do "the Garden's" gates unfold?  
Brothers! tell me, am I dreaming? are these visions I behold?

All the lands of one Dominion into one rejoicing brought  
In this Palace of their pleasure. Such a marvel what hath wrought?

Yea! I know! I see the truth now! Seeking light the Sun arose,  
My blind eyes irradiating: midst her Realm Victoria goes:

Of the West supreme Sultana she hath bid the South, and North,  
She hath bid the East attend her, bringing all their treasures forth;

Verily, she wears the signet worn by Suleiman of old,  
Gifted with those magic letters carved upon the stone in gold.

And this brings her all she asks for: as unto that King of Kings;  
What, forsooth, should be denied her of the whole World's precious things?

For the Blue Sea is thy sapphire, and the golden stars do write  
ALLAH's name upon its surface with their rays of magic might;

And its wide tides wash to Britain all the riches of the main,  
Flowing in with ships of treasure, ebbing out with ships again.

Like winged birds they skim the Ocean, messengers thy children send  
Out of all the British nations unto Thee, their Queen and Friend.

'Tis a World, a whole vast People, gathering joyfully to-day,  
All their hearts in one heart blended thus their reverence to pay.

East and West with one love blended bless thee Queen! in Unity;  
Allah, Lord of Lords! vouchsafe us long such brotherhood to see!

Then, what enemy shall daunt us? who shall do Britannia wrong?  
In such majesty united, in such mighty kinship strong.

Lo! thine Empire clusters round thee, all its richest, and its best!  
Peace and Happiness be with thee; this thine East prays, as thy West.

EDWIN ARNOLD.

## CAIN AND ABEL.

Three Sonnets suggested by Three Designs by  
G. F. Watts, R.A.

[So much of the conduct of the story in the following sonnets as is not to be found in Genesis is contained implicitly in Mr. Watts's three studies, or made explicit in the words by which he described them. To him belongs the conception of the nature of the mark set upon Cain—the smoky cloud of secrecy and self-hood which cuts him off, while it preserved him from punishment at the hands of his fellows; the silence and aloofness which fell upon his protected life, reached by "no child's laughter and by no bird's song"; and last and chiefest, the return of Cain to Abel's altar, a token of repentance followed by the sudden rending away of the cloud.]

## I.

## CAIN AND ABEL.

Thou, the young world's first dead, unwept shall be  
Through storied time, pure spirit, called to rise  
With the first flame of thy first sacrifice—  
Thy door of life so forced but set thee free;  
All pity be reserved, dark Cain, for thee,  
Delving the earth and drawing thence thy prize,  
Then withering in God's unregarding eyes  
To see the fruit of lifeless husbandry.

For straight within thy stubborn heart of man  
The beast unsacrificed to God, found place—  
And brute unbrotherly instincts overran  
Thee wholly, making strange thy human face  
Before the angel came to brand, not ban,  
But hide thee in a hell of saving grace.

## II.

## OUTCAST CAIN.

No death by brother's hand to us shows dire  
As this thy life, cut off from man and God—  
From brother's vengeance and from father's rod—  
The cloud about thee closing ever nigher,  
No wrath to scourge, no love to re-inspire,  
Naught felt but under foot the senseless clod,  
Naught hoped but what might spring from out the sod,  
Naught seen but smoke of hell's averted fire.

Thus safe in lone invisibility  
Thou, wandering o'er the earth from sea to sea,  
Must bear the curse of life and blinding hate;  
No gush of joy, no cry of mortal pain,  
No plaint of love or song of bird, dark Cain,  
Makes thy dull harp of life reverberate.

## III.

## CAIN REPENTANT.

(See the Picture now at the Royal Academy.)

Black to the heart and calcined to the bone,  
With love that desolates and fills no sphere,  
The barren love that holds the sole self dear,  
Which makes the hell wherein it reigns alone;  
So wanders Cain till self to self is grown,  
A spectre which, in flying, he falls sheer—  
Bowed to God's all-consuming breath—a mere  
Dumb sacrifice on Abel's altar-stone.

Then lo, the cloud that darkened all his day  
And hid the watchful angel of God's love,  
The angel's stormy hand has rent away;  
Pure light of life beats on him from above,  
Cool tears of dawn make soft his hardened clay,  
And heal the frenzied heart God's lightnings  
rove.

EMILY PFEIFFER.

## MAGAZINES AND REVIEWS.

*Macmillan's Magazine* has a thoughtful article by Mr. Pater on "Sir Thomas Browne," which is an ingenious study of the temperament of the author as shown in his books. An old pupil bears testimony to the influence of Archbishop Trench in his early life as a professor at King's College, London. Mr. Archer has a comparatively easy task to perform in combating Mr. Moulton's opinion that criticism can be reduced to the certainty of an inductive science. A lively paper, "The Examiner's Dream," will delight all teachers who feel the bonds to which their pupils' energies are reduced by the rigid demand for specified results to be tested by an examination.

In the *Expositor* for May, Capt. C. R. Conder replies to Prof. Socin respecting his searching criticism of the publications of the Palestine Exploration Fund. His tone is generally good, except that he seems unaware of the high position of the German critic, "who is, perhaps [not], best known as the compiler of a useful handbook to Syria," and who hardly needs to be lectured on such an everyday question as the relation of "Syria" and "Assyria," where he is certainly sounder than Capt. Conder. Picking holes is not a graceful occupation, but Prof. Socin was compelled to have recourse to it, to indicate the directions in which more care was necessary. Is there any point in which the German critic was wrong? It would, however, be extremely unjust to be too severe on Capt. Conder, who has done such good work in Palestine, and has but lately returned from South Africa, and who so generously volunteers to mitigate censures which not unnaturally hurt his old comrades. Prof. Kirkpatrick continues his instructive comments on the Revised Version of the Old Testament; he concludes the Second Book of Samuel. Principal Edwards discusses the renderings "testament" and "covenant" in Heb. ix. 16, 17; and Prof. Salmond gives a short descriptive account of many important foreign publications on the New Testament.

THE May number of the *Theologisch Tijdschrift* contains a noteworthy article by that many-sided theologian, Dr. Kuenen, on Steinthal's *Allgemeine Ethik*, entitled "Idealism on a Naturalistic Basis." "There is unity and connexion," he says, "in the system which Steinthal proposes to us. But in spite of this it cannot attract us, because the unity is obtained by to some extent disowning reality and the indestructible needs of our nature. Naturalism is inconsistent with the idealism here united with it, and even with this superstructure remains unsatisfying." Dr. Oort gives an original and seemingly important commentary on Isa. xli. Dr. Hugenholz sends a contribution to the discussion on Martineau's *Types of Ethical*

*Theory*, and Dr. Van Mauer considers Loman's objections to the genuineness of the Epistle to the Galatians.

THE *Deutsche Rundschau* for May has an article by Julian Schmidt, which appears after its writer's unexpected death. Its subject is "Leopold von Ranke," who is treated as a philosopher and man of letters rather than a historian. An article by Dr. Curtius on "Das Königthum bei den Alten" is a speech delivered on the Emperor's birthday. The writer glances at the development of monarchy in ancient times, and points out its necessity; then maintains its necessity in modern times as an expression of moral nobility, which is especially manifested in the house of Hohenzollern. This mixture of ancient history and modern courtliness is strange to English eyes. Herr Otto Brahm writes on "Ludwig Börne," in commemoration of his hundredth birthday, and does full justice to the patriotism of this Jewish publicist.

## AN EARLY QUAKER MARRIAGE CONTRACT.

AN interesting document, apparently one of the earliest records connected with Quaker marriages, has been recently brought to our notice. We print it verbatim, omitting only the names of the parties:

"Whereas it doth appeare By the Records of the men's Meeting of y<sup>e</sup> People of the Lord Called Quakers in the County of Somerset Robert B— of filton a/s Whitchurch in the County aforesaid Blacksmith and Mary I— of Brington in the same County did on the one and thirtieth day of the third month in the yeare one thousand Six Hundred Seaventy and Eight manifest their Intentions of Marriage and whereas such their Intentions were on the fourth day of y<sup>e</sup> Sixt Month in the year aforesaid Published in the Publick meeting house of y<sup>e</sup> said People of the Lord in the Presents of many People there Congregated and since that on Inquiry there appears noe Just Cause wherefore their Marriage should be obstructed Now therefore whose names are hereunder subscribed are witnesses that on the day of the date hereof the said Robert B— did in the Presents of the Lord and Us all Take the said Mary I— to be his Wife and that the said Mary I— did take the said Robert B— to be her Husband and that they did mutually promise each to other to Live together as Husband and Wife in Love and faithfulness according to God's ordinance Untill by Death they shall be separated and that alsoe the said Robert and Mary as a further Testimony of such their Taking Each other and of Such their Promise each to other have Hereunto with Us sett their Hands this Third day of the Eighth month in the yeare one thousand Six Hundred Seaventy and Eight

Robert B—  
Mary M B  
her marko

John Heale  
& 23 others,  
of whom  
one man and three women  
made their  
marks."

In the preface to the "Book of Christian Discipline of the Religious Society of Friends in Great Britain, consisting of Extracts on Doctrine, Practice, and Church Government, from the Epistles and other documents issued under the sanction of the yearly meeting held in London from its first institution in 1672 to the year 1883," it is stated that

"From the year 1672, down to 1781, the minutes of the yearly meeting, in relation to these subjects, were preserved and circulated in manuscript—each monthly or quarterly meeting being expected to make provision for the supply of copies for the use of its own members"

In 1781 a digest was prepared of the "regulations and advices issued up to that period." This digest having been afterwards revised

"compared with the original records," and submitted to the yearly meeting of 1782, was published "as approved by that meeting." There have been five editions of this work, showing various modifications; but the document we now print, of which the date is only six years later than that of the earliest of the minutes referred to in the preface above quoted, shows that the usages of the Society of Friends in regard to marriage have been from the outset much what they now are. By the second section of the Marriage Act (6 and 7 William IV., c. 85), it is provided that "the Society of Friends, commonly called Quakers . . . may continue to contract and solemnise marriage according to the usages of the said Society," and such marriages, when both parties are members of the Society, are "declared and confirmed good in Law."

### THE GREAT HARE.

THE April part of the *Proceedings* of the Society of Biblical Archaeology contains a very remarkable paper by Mr. le Page Renouf, which throws a flood of light on recent discussions as to the origin and interpretation of myths.

Michabo, the Great Hare of the Algonkins tribes, is plainly a personification of the Dawn. How, it may be asked, did this curious myth arise? Is the true solution euhemeristic, totemistic, or linguistic, or is it a mere "savage" notion, of which no further explanation can be given?

Mr. Renouf points out that the Egyptians also personified Osiris, the sun, as a Hare, and likewise as a Ram. How this came about can be explained with absolute certainty. Osiris was called *aa sefit*, the mighty one. The ram, from its strength, was also called *sefit*, the powerful. It is plain that the symbolism of the Ram, as applied to Osiris, is founded on the double sense of the word *sefit*.

Osiris was also represented as a Hare-headed divinity. A similar explanation applies. Osiris, as the rising sun, was called *Unnu-neferu*, the beautiful Upriser. But *unnu*, the leaper or springer, was also the name of the Hare. Hence the double sense of the word *unnu* explains the symbolism by which Osiris is represented as *Unnu-neferu*, the beautiful Hare.

Here we see how speculations as to the origin and meaning of myths, which would otherwise be mere guesswork, can be reduced to certainties by aid of the philological clue. As Mr. Renouf observes: "Our knowledge of the Egyptian language enables us to see clearly into the origin of these myths, and also to see how utterly futile all speculation on the subject must be in the absence of such data as the Egyptian language alone can supply."

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- COLLIGNON, M. *Phidias*. Paris: Rouam. 4 fr. 50 c.  
 DEUBLER, Konrad. *Tagebücher, Biographie u. Briefwechsel d. oberösterreich. Bauernphilosophen*. Hrsg. v. A. Dodel-Port. Leipzig: Ellischer. 12 M.  
 MUELLER, W. *Mythologie der deutschen Heldensage*. Heidelberg: Henninger. 4 M. 50 Pf.  
 O'MEARA, K. *Un Salon à Paris: Mademoiselle Mohl et ses intimes*. Paris: Plon. 3 fr. 50 c.  
 SOUHAERT, R. *Bibliographie générale des ouvrages sur la chasse, la vénerie et la fauconnerie, publiés ou composés depuis le XV<sup>e</sup> siècle jusqu'à ce jour*. Paris: Rouquette. 25 fr.  
 WOLFF, A. *La capitale de l'art*. Paris: Havard. 3 fr. 50 c.

#### HISTORY.

- RELAZIONI, diplomatiche della Monarchia di Savoia dalla prima alla seconda restaurazione (1558-1814). Francia. Periodo III. Vol. I. (1713-1715). Turin: Loescher. 12 fr.  
 WIEDERMANN, Th. *Geschichte der Reformation u. Gegenreformation im Lande unter der Enns*. 5. Bd. Die Gegenreformation v. dem westphäl. Friedensschlusse bis zu dem Josephinischen Toleranzedict. Leipzig: Freytag. 12 M.  
 WILLE, R. *Hannau im dreissigjährigen Kriege*. Hannau: Alberti. 12 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BERTHELOT, M. *Science et Philosophie*. Paris: Calmann Lévy. 7 fr. 60 c.  
 KEYSERLING, Graf E. *Die Spinnen Amerikas*. 2. Bd. Therididae. 2. Hälfte. Nürnberg: Bauer. 45 M.  
 LORIE, P. de. *Premier supplément à l'échinologie holvétique*. Berlin: Friedländer. 6 M. 40 Pf.  
 MAILLARD, G. *Supplément à la monographie des invertébrés du Purbeckien du Jura*. Berlin: Friedländer. 3 M. 20 Pf.  
 WORNIG, F. *Die Pflanzen im alten Aegypten, ihre Heimat, Geschichte, Kultur u. ihre mannigfache Verwendung im sozialen Leben, in Kultus, Sitten, Gebräuchen, Medizin u. Kunst*. Leipzig: Friedrich. 12 M.

#### PHIOLOGY.

- CANOUN, la. de Saint-Alexis. *Photographie der Hildesheimer Handschrift*. Hildesheim: Lax. 8 M.  
 FORSTEMANN, E. *Erläuterungen zur Mayahandschrift der königl. öffentlichen Bibliothek zu Dresden*. Dresden: Warnatz. 5 M.  
 RUDRATA's *Śrngaratilaka and RUYTAKA's Sahridayalīhā*, with Introduction and Notes by R. Pischel. Kiel: Haeseler. 6 M.  
 SUCHIER, H. (*Œuvres poétiques de Philippe de Remi, sire de Beaumanoir*). T. 2. Paris: Firmin-Didot. 10 fr.

### CORRESPONDENCE.

#### THE LATE "HUGH CONWAY."

London: May 5, 1886.

Our attention has been called to a short paragraph under "American Jottings" in the *ACADEMY* of Saturday last, referring to the novel *Living or Dead*, by the late Frederick John Fergus ("Hugh Conway"); and we feel it necessary to contradict the false statement contained in the extract there quoted from the *Cincinnati Enquirer*.

Every word of the novel *Living or Dead* was written by the author, who left the MS. completely finished at the time of his death, and it has since been in our custody on behalf of his executors. In December, 1884, the author sold the right of first serial publication to Messrs. W. C. Leng & Co., of Sheffield, who were agreeably surprised on the MS. being handed to them by the executors shortly after the author's death.

Messrs. Macmillan & Co. wrote a short time since to Messrs. Henry Holt & Co., the New York publishers, informing them that they had themselves read through the entire MS. in the late Hugh Conway's handwriting, thus effectually disposing of any false statement of the kind that has appeared in the *Cincinnati Enquirer*.

The only other novel by Hugh Conway, published since his death (excepting the novelette *Slings and Arrows*, and the collection of three short stories called *At What Cost?*), is *A Cardinal Sin*; and this had originally appeared as a serial in a newspaper some years before the publication of *Called Back*.

CLAYTON, SONS & FERGUS,  
Solicitors to the Executors of the late  
"Hugh Conway."

[We regret to have given circulation to a statement which, as we now readily admit, is open to serious misunderstanding. Our only object was to show, by a peculiarly absurd specimen, the character of what too often passes for literary gossip in American newspapers.—ED. ACADEMY.]

#### SIGER DE BRABANT AND SIGER DE COURTRAI.

London: May 3, 1886.

As the mistake respecting the identity of these two persons continues to be repeated in the commentaries upon Dante (*Paradiso* x. 136) it may perhaps be as well to point out that recent investigations have proved beyond a doubt that Siger de Brabant and Siger de Courtrai were two wholly distinct persons.

The theory of their identity was first put forward by Victor Le Clerc in his article upon Siger in the *Histoire littéraire de la France*. Siger, as is well known, being a professor of the university of Paris, took a prominent part in the bitter controversy between the begging friars and the university respecting the liberty of

teaching; and he was, together with Guillaume de Saint-Amour, publicly refuted by Thomas Aquinas, who had been appointed by the pope to defend his order.

Finding it difficult to reconcile the fact of Siger's having been accused of heresy, and of his known hostility to the Dominicans, with the place assigned to him by Dante in *Paradise* at St. Thomas's side, Le Clerc suggested that Siger de Brabant was identical with another Siger, who was Procureur de Sorbonne and Dean of Sainte-Marie at Courtrai, and who left a bequest of books to the Sorbonne. The acceptance of his bequest, as well as the tone of such of his writings as have come down to us, led Le Clerc to conclude that before his death Siger was converted from his heretical opinions, and became reconciled to the Dominicans, and that Dante gave effect, as it were, to this reconciliation by placing him side by side with St. Thomas in *Paradise* among the great doctors of the Church.

M. Gaston Paris, however, in a paper upon the subject read at the Institut de France, points out that this bequest, as M. Léopold Delisle has shown, was made, not in 1277, as had been previously supposed, but in 1341, the year in which Siger de Courtrai died.

This at once disposes of Le Clerc's theory, for the Siger mentioned in the *Paradiso* must have been already dead in 1300, the date assigned by Dante to his vision. It has, moreover, been recently discovered, as I mentioned in a former letter (in the *ACADEMY* of March 13), that Siger de Brabant was executed at the Court of Rome at Orvieto between 1281 and 1297. M. Paris inclines to think it may have been in 1283 or 1284, during the residence at Orvieto of Martin IV., who, as Simon de Brion, in his capacity of papal legate in Paris, had already, in 1275, threatened Siger with the sword on account of the dissensions and disturbances caused by him in the university.

PAGET TOYNBEE.

### "ESSAYS ON POETRY AND POETS."

London: May 3, 1886.

While thanking your critic for his very generous and intelligent review, may I explain that I have never, as he supposes, objected to *vers de société*? On the contrary, as written by a Locker, a Lang, or a Dobson, I much enjoy them. I have ventured to express a distaste not for these, but for persons who "write verses only for the sake of writing them, having nothing at all to say." That seems to me a waste of time, a misuse, and degradation of a very beautiful and time-honoured form of expression. It brings, moreover, a noble art into undeserved contempt. A poet has something to express, his emotion leading him to a rhythmical and beautiful form of utterance; but this may be either wit, satire, humour, light and graceful banter, passion, sentiment, aspiration, or regret; a vision he has seen, a story he has realised, or a message he burns to deliver. But to a poet belongs always a certain distinctive perception and accent of his own. As to his rank, that depends, first of all, on the depth, height and breadth of his vision, on the genuineness of his feeling, then on the adaptation of his expression to this, the flexibility, lucid grace, point, vigour, felicity, rich luxuriance, and harmonious cadences of it. It would, of course, be a serious loss if all singers not of the first rank were banished from our groves! For only a very few indeed are equally good in respect of matter and manner, and these alone can be counted first-rate.

"The stars preeminent in magnitude,  
And they that from the zenith dart their beams,  
Are yet of no diviner origin,  
No purer essence than the one that burns  
Like an untended watchfire on the ridge  
Of some dark mountain."

How often do we desire to

"Read from some humbler poet,  
Whose songs gushed from the heart"!

Such was Longfellow himself, so gracious, widely welcome, and wholesome a singer!

A poetaster, on the other hand, is—well, does he need defining? I suppose he is a person who habitually makes, or tries to make, pretty and ingenious verbal jingles for their own sake, or in order to be thought a clever fellow—one, again, who blares forth commonplaces not half his own in pretentious and bombastic phrases; or feigns the sentiments of other people on some feeble and ineffectual pipe, also borrowed—in short, a "fraud." Yet is he, after all, an innocent creature enough, until he takes (as he so often does) to criticising his superiors, then does he become a very unpleasant mixture; surely something even of a nuisance! But a critic is, perhaps, nearly as rare and valuable as a poet. RODEN NOEL.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 10, 5 p.m. Hibbert Lecture: "The Origin and Growth of Religion as Illustrated by Celtic Heathendom," III., by Prof. Rhys.  
8 p.m. Society of Arts: Cantor Lecture, "Animal Mechanics," II., by Dr. B. W. Richardson.

8 p.m. Aristotelian: "The Association of Ideas," by Dr. A. Bain.

8.30 p.m. Geographical: "Roman Roads and English Railways in Anatolia," by Prof. W. M. Ramsay.

TUESDAY, May 11, 3 p.m. Royal Institution: "The Function of Circulation," II., by Prof. A. Gamgee.  
8 p.m. Society of Arts: "Japanese Art Work," II., by Mr. Ernest Hart.

8 p.m. Anthropological Institute: "Permanent Colour-Types in Mosaic," by Mr. F. Galton; "A Neoboreas Skull," by Prof. Flower; "Some African Skulls in the Cambridge University Museum," and "A New Ireland Skull," by Prof. Macalister; "The Skeleton of a Lapp," "The Skeleton and Cephalic Index of the Japanese," and "The International Agreement on the Cephalic Index," by Mr. J. G. Garson.

8 p.m. Colonial Institute.

8 p.m. Civil Engineers: Discussion, "The Mersey Railway," by Mr. F. Fox; and "The Hydraulic Passenger-Lifts at the Underground Stations of the Mersey Railway," by Mr. W. E. Rich.

WEDNESDAY, May 12, 5 p.m. Hibbert Lecture: "The Origin and Growth of Religion as Illustrated by Celtic Heathendom," IV., by Prof. Rhys.

8 p.m. Society of Arts: "The Proposed Fishery Board," by Mr. J. W. Band and Willis-Bund.

8 p.m. Microscopical: "Micrococci Pasteuri (Sternberg)," by Dr. G. M. Sternberg; "Photomicrography by the Woodbury Type Process," by Mr. F. H. Evans; and "New Polarising Prism," by Mr. C. D. Ahrens.

8 p.m. Telegraph Engineers: "Long Distance Telephony," by Mr. W. H. Preece.

8 p.m. Shelley: "The Primitiveness of Shelley's View of Nature, its Parallelism with that of the Vedas, and its Contrast with that of Shakspeare and other Poets," by Mr. H. Sweet.

THURSDAY, May 13, 3 p.m. Royal Institution: "The Alkaloids," II., by Prof. Dewar.

4.30 p.m. Royal Society.  
8 p.m. Society of Arts: "The Scientific Development of the Coal Tar Colour Industry," by Prof. R. Meldola.

8 p.m. Mathematical: "Cremonian Congruences contained in Linear Complexes," by Dr. Hirst; "Airy's Solution of the Equations of Equilibrium of an Isotropic Elastic Solid under Conservative Forces," by Mr. W. J. Ibbetson; "The Complex of Lines which meet a Unicursal Quartic Curve," by Prof. Cayley; and "Solution of the Cubic and Biquadratic Equation by means of Weierstrass's Elliptic Functions," by Prof. Greenhill.

8 p.m. Athenæum: "The Borderland of Sanity and Madness," by Dr. R. S. Gutteridge.

8.30 p.m. Antiquaries.

FRIDAY, May 14, 7.30 p.m. Quekett: "Exhibition of Micro-Photographs with the Lantern," by Mr. F. H. Evans.

8 p.m. New Shakspeare: Musical Entertainment.

9 p.m. Royal Institution: "Suspended Crystallisation," by Prof. J. M. Thomson.

SATURDAY, May 15, 3 p.m. Royal Institution: "How to form a Judgment on Musical Works," II., by Prof. Ernest Paner.

3 p.m. Society of Arts: "Electricity," V., by Prof. George Forbes.

#### SCIENCE.

TWO WORKS ON CLASSICAL PALAEOGRAPHY.

*Catalogue of Ancient MSS. in the British Museum.* Part 1, Greek; Part 2, Latin. (London: Printed by Order of the Trustees.)

*Paléographie des Classiques Latins.* Par E. Chatelain et P. Dufardin. Parts 1, 2 and 3. (Paris: Hachette.)

THE Latin and Greek scholarship of the present day is fast becoming purely textual. This is probably due to the study of modern languages, the same cause which has revolutionised philology in its narrower sense. Students of Early English, or Old French, or Provençal, or Old German, or Old Irish, had little to work on except MS. materials; and Förster's "Altfranzösische Bibliothek," for example, is a series of purely textual editions. Even in educational books, the tendency to purely textual criticism is very marked. In Germany, *Schulausgaben* are regularly reviewed with reference to the text alone. With us school-books are loaded with critical notes, which university examiners often expect boys to know; and a society of undergraduates assembles to hear one of its members discuss the MSS. of Lucian.

Much of this is "dry bones"; but this is no condemnation of palaeography proper, which has its own vitality and its own work. And nowhere, perhaps, is its vitality greater than where it obeys the prevailing tendency to "realism." The schoolmaster fills his classroom with maps and casts and photographs. In like manner, the student's library is enriched with facsimiles, in part or whole, of MSS. Most editions of classical authors now contain a facsimile page from some important codex. And there has arisen a literature of facsimiles, devoted to some branch of textual criticism, while earlier works, like Sichel's *Monumenta Graphica*, or Bastard's magnificent *Peintures*, were published chiefly for artistic ends. Of these later palaeographical books, some are purely for palaeographical ends—for example, the facsimiles edited by M. Chatelain which are now before us, the *Exempla* of majuscule and minuscule MSS., edited by Zangemeister, Wattenbach and Von Velsen, Ewald and Löwe's book on Visigothic MSS., and the issues of the Palaeographical Society, the last a most valuable contribution to the subject, and deserving of more support than it receives. Others take the form of catalogues of libraries, accompanied by facsimiles, a most admirable combination of cataloguing and palaeography, which seems likely to become common. Such are the two British Museum catalogues before us, and Schum's specimens of the treasures of the Amplonian Library (Berlin, 1882). An addition to this class has recently been promised from Italy. Facsimiles of complete MSS. are also appearing, like the Laurentian Sophocles, edited under the auspices of the Society for Hellenic Studies; or the Codex Alexandrinus, now being published by the British Museum authorities.

The growth of this class of works is due, of course, to improvements in photography. The British Museum facsimiles are autotypes, like the *Sophocles* just mentioned. M. Chatelain's plates were executed in heliogravure by a most accomplished artist, M.

Dujardin. The exact palaeographical value of these or other photographic processes is, as readers of the ACADEMY know, a controversial subject. We will content ourselves with quoting the words of one exceptionally qualified to judge as an artist. Mr. Hamerton, writing in *Longman's Magazine* about "The Poor Collector," says that "By autotype one may almost possess the finest drawings in the world. . . . Autotype is especially successful in the reproduction of the pen-stroke and the quality of ink." Certainly the facsimiles before us leave little to be desired, which is more than can be said of the photolithographic method sometimes employed.

It remains to say a word as to the contents of the volumes. The British Museum Catalogue is "a detailed account, with facsimiles, of Greek and Latin works in papyri and codices earlier than the close of the ninth century." The Greek section comprises, with fragments, twenty-three codices and six papyri; facsimiles are given of all but the fragments and two codices. Of course the interest attaching to these MSS. is out of all proportion to their numbers, for among them are the Bankes and Harris papyri of the *Iliad*, the papyri of Hyperides, the Codex Alexandrinus, and the beautiful Codex Purpureus, of which, unfortunately, it was found impossible to make a good facsimile. The Latin section comprises ninety-seven MSS., with sixty-one facsimiles, chiefly Biblical and sacred. The detailed accounts of each MS., by Mr. Bond, Mr. E. M. Thompson, and Mr. Warner, are of the highest value; nor are they mere accounts. Thus the papyrus of *Iliad* XVIII. is printed in full. The Latin section contains ten pages of tables, showing the "various readings" of important Biblical MSS. collated in select passages with the Vulgate. The account of the valuable Graeco-Latin glossary (Harl. 5792) includes a full discussion of the relations between this, the Laon glossary, and the "Glossaria duo" printed by Henry Stephens in 1573. The writer upsets what we believe is M. Miller's view, that the French scholar printed the Laon glossary; but he does not settle the difficulties connected with the question, nor does he allude to Löwe.

M. Chatelain's *Paléographie* consists of facsimiles from the chief MSS. of Latin authors, with brief letterpress. Part I. begins with Plautus, parts 2 and 3 contain Cicero. Of course many of the MSS. "facsimiled" are not of such interest as those in the British Museum Catalogue. In the case of Cicero this is most markedly so. But the collection gives an admirable idea of the general condition of the MSS. containing any particular Latin author. It aids one, also, to form a clearer idea of the controversy, for example, now waging with respect to the value of various Ciceronian MSS.

The greatest praise is due to those through whose wisdom these volumes have been put together and published, and especially to the British Museum authorities. It is pleasant to know that there are some branches of scholarship where the fashionable Philo-germanism is out of place. One may hope, too, that other English libraries will imitate the British Museum. In Oxford, for example,

the Bodleian has a rich collection, while the college MSS., some of which have been recently transferred to the Bodleian, are by no means to be despised. The worst enemy of textual criticism can wish nothing else than the progress of palaeography. The latter will assist the former to put an end to the corruption of our texts; and, so soon as that is done, textual criticism will have put an end to itself. F. HAVERFIELD.

## CORRESPONDENCE.

## A BASQUE QUESTION.

Urbino: April 27, 1886.

Mr. van Eys (see p. 296 of the ACADEMY of April 24) ignores, apparently, the use of the euphonic vowels in Basque. How could he otherwise fail to see that *dunala* and *dezakenala* are nothing else but *dun+la* and *dezaken+la*, in which the first *a* acts merely as a euphonic vowel to prevent the immediate contact of *n* with *l*, a contact which, in spite of his bold assertion, I have always considered impossible? Now, if *zuela* is nothing else for Mr. van Eys than *zuen+la* with the suppression of *n*, and not, as I think, *zue+la*, how can he deny that *dun*, *dezaken*, and *zuen* are all in the same case? And if *zuen*, according to his rule, requires the suppression of *n* in *zuela*, how can he assume that the same suppression is not required in *dunela* and *dezakenala*, which (according to his very wrong theory) ought certainly to be *dula* and *dezakela*? His error is so clear that all he may imagine in its defence is below criticism.

The same applies to the double future; and, if even a schoolboy will at once discover the existence of "shall" and "will," I do not object to be called "a schoolboy" by Mr. van Eys, provided he qualifies in the same civil manner all those who have for the first time registered a new tense in their grammar.

The relation between the foras of the relative pronouns and of the local adverbs (compare *no* and *nor* "who," with *non* "where") is, contrary to his statement, a fact pointed out before Mr. van Eys's Grammar. And even had that not been the case, I maintain this relation to be a good argument in favour of what I said; and, with regard to *nondik*, *nongo*, with two suffixes, replacing *notik*, *noko* (not *nodik*, *nogo*), with a single suffix, I maintain the validity of my reasons, notwithstanding Mr. van Eys's objections.

Finally, I cannot agree with him that I disdain true phonetic laws, nor that I do not wish to be answered, nor that a close discussion is uncongenial to me (he knows the contrary too well by experience). I assure him, notwithstanding what he attributes to me, that I admit all phonetic laws which are not imaginary, as many of his evidently are, and that I shall always be very glad to be answered, provided the answers are reasonable and different from those which he has given. This is my last word on this subject. L.-L. BONAPARTE.

## THE "AL-I-TAMGHĀI NĀSIRĪ."

Tehran: April 2, 1886.

This work has been the subject of several enquiries addressed to me by different scholars. Unfortunately, having been wrongly described, its identification was difficult. Véliaminof-Zernof mentions it as the sixth authority for his *Dictionnaire Djaghatai-Turc* (Petersburg, 1869, p. 27), giving it the title of *Zubdat va Nukhbati Lughat Turkiyah*, which, if anything, may be said to indicate its subject. In the next year, 1870, it was described by the learned Prof. Pavet de Courteille (*vide* his *Dictionnaire Turc-Oriental*, p. v.) as *Le Nāsirī*. The former scholar attributed its authorship to Riza-Kouli,

and the latter made out its author to be "Mirza-Kouli, surnommé Hidaïet."

Only one fasciculus of this work has yet been issued. It was lithographed at Tehrān. The introduction, consisting of the whole of the first page, was composed by the Lalah-Bāshī, Rezā Qulī Khān, poetically known as "Hidāyet." The rest, as stated in lines 12 to 15, page 1, is due to one of the professors of the Madresseh Dār ul-Funūn of Tehrān, called Shaikh Muhammed Sālih, popularly known as Isfahāni, a descendant of Shaikh Tāj ud-Dīn Zāhed Gilāni, who compiled it in a year. Its title is given in the last line of page 1, and in line 6 of page 3. The work looks suspiciously like an abridgment of the extremely rare and valuable *Sanglākh* of Mirzā Mehdi Khān Asterābādī, with which it has many points in common, notably the division of its introduction, which corresponds entirely with that of its prototype. The only copy of the *Sanglākh* which it has ever been my good fortune to see or hear of is the one now in the British Museum, with which it might be interesting to compare the *Al-i-Tamghāi Nāsirī*.

SYDNEY J. A. CHURCHILL.

## SCIENCE NOTES.

SIR JOHN LUBBOCK will deliver the Rede Lecture at Cambridge on Wednesday, June 9.

PROF. H. G. SEELEY proposes to conduct a course of field lectures on Saturday afternoons, for practical study of the geology of the country round London, at the request of students of the University Extension Lectures. Information concerning places to be visited may be obtained from Mr. Nicol Brown, 7, Princess Road, Brownswood Park, South Hornsey, N.

THE annual volume of *Transactions* of the Cumberland and Westmoreland Association, which has just been issued under the editorial care of Mr. J. G. Goodchild, fully sustains the reputation acquired by its predecessors. Mr. W. G. Collingwood opens the number with a suggestive paper on "Lake Basins of the Neighbourhood of Windermere." One of the most important communications, though a short one, is that by Mr. J. Postlethwaite describing certain trilobites found in the Skiddaw slate. This paper is illustrated by several lithographic plates admirably executed by the editor. The publication of these *Transactions* illustrates the value of co-operation among provincial societies. The separate efforts of the several local bodies that make up the association could only result in publications of subordinate value, in which the papers would be practically buried from the sight of most scientific readers.

## PHILOLOGY NOTES.

AT Cambridge Prof. Wright is delivering three courses of lectures this term on "The Chronicle of Joshua Stylites," "Comparative Grammar," and "Syriac Literature." Prof. Cowell is also delivering three courses of lectures on "The Mahābhārata," "The Pali Yātakas," and "The Catapatha Brāhmana." Mr. Neil is lecturing on "The Comparative Grammar of Sanskrit"; Dr. Peile on "The Comparative Syntax of Greek and Latin and of other Indo-European Languages"; Mr. Roberts on "Greek Inscriptions"; and Prof. Postgate on "Latin Inscriptions."

MR. K. J. TRÜBNER of Strasburg will shortly publish a German-Sanskrit Dictionary by Prof. Cappeller. The work is intended to serve a double purpose—as a special lexicon to *Böthlingk's Chrestomathie*; and also to the more important texts such as "Seventy Hymns of the Rig Veda," translated and edited by Geldner and Kaegi; "Twelve Hymns of the Rig Veda,"

edited by Ernst and Windisch; the *Catapatha Brāhmana*, the *Dramas of Kalidasa*, &c. It will be issued in four parts, costing 3s. each.

## MEETINGS OF SOCIETIES.

ROYAL HISTORICAL SOCIETY.—(Thursday, April 15.)

OSCAR BROWNING, Esq., in the chair.—Dr. T. M. Maguire, Messrs. H. Oxburgh, J. G. Shannon, and G. C. Williamson were elected fellows. Dr. J. F. Palmer read a paper on "The Celt in Power—Tudor and Cromwell." A discussion followed, in which the Rev. Dr. Thornton, Mr. H. E. Malden, the chairman, and others took part.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, April 17.)

J. H. TUCKER, Esq., in the Chair.—Miss Louisa Mary Davies, in "A Bird's-eye View of John," said that, although we dare not hope "in it; melodious store" to find "a spell unheard before," yet it is pleasant to linger among its beauties. It is on account of its obvious unfitness for the stage that this play is not so generally popular as others possessing less poetical beauty and dramatic incident. Its intrinsic worth can hardly be exaggerated so far as regards the exquisite delineation of character, in some of the *dramatis personae* a few light touches being all that is necessary, while in others of central interest no pains are spared in putting in with the utmost delicacy of calculation the due effects of light and shade. As a story, it appeals to the patriotic instincts of the English people, and the heroic strain of thought and feeling is plainly discernible throughout the whole, rising into splendid prominence in the interview between Salisbury and the Dauphin. The interest of the drama is unflagging. The quaintly humorous, stinging gibes of Faulconbridge; the mother-love and mother-woes of Constance; the touching scene between Arthur and Hubert; the development of one after another of the detestable elements in John's character; the polished calm of the Churchman's speeches, even when most cogent; the futile writhings of Philip, Lewis, and John under the ecclesiastical thumb-screw; the conflict in the mind of the barons between the patriotism which would keep them loyal to their king and the higher patriotism which could not endure to see their country's honour dragged in the mire by the baseness of its leader; the gradual closing-in of the shadows round the wretched monarch, till thick darkness settles down upon his bewildered brain, and "poison'd, dead, forsook, cast off," his soul finds elbow-room—all these fix the attention and constrain the admiration of the most superficial reader. Shakspeare does not seem exactly to have drawn on his imagination for his facts, but only for the arrangement of them, which is arbitrary in the extreme. The variations in the narrative of poetical and of dry-bones history are largely an affair of chronology and decorative art. As a group of portraits, the play is interesting and not too crowded. John, though not without some little flavouring of daring and patriotism, is shown in his true character of selfish meanness; and in the record of his doings with respect to Arthur we thoroughly see the grovelling littleness of the man and detect the subtlest touches of human philosophy in the drama. After having committed himself in his momentous interview with Hubert, his character deteriorates with frightful rapidity. Of Constance one may say one has known many such—not our best and dearest, but still lovable, friends. Imperious, illogical, warm-hearted, undisciplined, yielding to accessions of helpless rage, full of inconsistencies, changing words with every new phase of circumstance, easily buoyed up with hope, as easily driven to despair, clinging, woman-like, to her spiritual director, ready to fling about, without a spark of discretion, biting words of scorn, to be changed in an instant for the humblest, most passionate pleadings, she is a very lion in defence of her boy, a very spaniel when she has anything to gain for him. Without any artificial graces of speech, her language towards the end is simple and infinitely touching in its passion of despair—perhaps unmatched in its kind by anything Shakspeare ever

wrote; and one is only glad when John's messenger brings tidings that the broken heart

"At length is free,  
Leaving its outgrown shell by Life's unresting sea."

Arthur is represented here as a graceful, pleasing figure, animated by a thoroughly gentle spirit, which pleads in words of unsurpassable poetry and sweetness. Philip the Bastard divides the honours with King John as hero of the play. Philip's moral growth is as steady as John's moral deterioration. The lines of their characters intersected at the fall of Angiers. Henceforward it is Philip's heavy task to stir up his sovereign to a decent show of manliness, to correct his crooked moral perceptions, and to make a fair presentment of him for the benefit or terror of outsiders. King Philip and Lewis are little more than puppets, whose strings are held by the Pope. Yet when fortune has deserted Lewis, and he is obliged to return to France, he shows a brave front to adversity. Hubert de Burgh, the idol of the English people, is kept by Shakspeare out of the prominent position he actually occupied in history; but this is necessary in a play where a character like the Bastard is so much in the foreground. Shakspeare's Duke of Austria is a travesty of the historical character. He is here a splendid target for the light arrows of his tormentor's wit, and in this way affords scope for the only gleam of comedy in the play; for the negotiation outside Angiers, which to the imagination of to-day is a whole comedy in itself, was, no doubt, intended to be taken seriously. The classical allusions in the play are introduced discreetly and to the point. Most of the characters, including even old Queen Eleanor, introduce some religious allusions in their talk. Though this powerful drama is unsuitable for stage representation, it lends itself wonderfully to simple part-reading. The *dramatis personae* are living men and women, scaling no impossible altitudes of ethereal perfection, and sinking to no inconceivable depths of infamy. Though the speeches are sometimes long, yet they are wonderfully varied; and one's ears are continually being greeted with the familiar language of a favourite quotation, like the sound of a friend's voice in a city of strangers. The versification is musical, even melodious, so that a foreigner listening might say that not all the music was stopped in Italy on its way to the gates of the West.—Miss Florence Herapath read a paper on "Elizabethan Politics in *John*." The stage representations preceding the introduction of the regular drama were used almost entirely by both religious parties to advance their respective opinions and to divide those of their opponents. It was impossible that such a powerful engine of attack and defence should be confined to religion, and in Elizabeth's reign the stage served to guide and probe the state of popular feeling. The political horizon was then darkened (1) by the perils of foreign intervention in domestic affairs; (2) by the question of the unsettled succession. It was natural that plays which dealt with the history of the past should be utilised for dealing with the history of the present. In Shakspeare's time the method of oblique representation was more in vogue than at any other. The love of allegory had so much increased that plain speaking was looked upon as vulgar, unfashionable, uninteresting. Contemporary authors are full of allusions to the practice. As these riddling references not uncommonly brought their authors into disgrace, the allusions were made still more difficult to identify. All political allusions in Shakspeare must therefore be expected to be of an implied nature. Students of this subject are greatly indebted to the labours of Richard Simpson, whose papers are to be seen in the *Transactions of the New Shakspeare Society*, 1874, Part II. The allusions in *John* may be grouped under four headings, as (1) Suppression of History; (2) Addition to History; (3) Alteration of History; (4) Coalescence of History. The main departures which Shakspeare makes from *The Troublesome Raigne* were then commented upon, and it was pointed out that Shakspeare took the play for his authority rather than Holinshed, because the incidents as there recorded lent themselves more readily to contemporary allusion. The disputes about the title of Arthur have a fresh significance when it is remem-

bered that the title of Elizabeth was regarded by her opponents as barred by the Act of Henry VIII., which pronounced her and her sister Mary illegitimate. The scenes where Hubert is first tempted by John, and afterwards bitterly reproached by him, have a new meaning when read in the light of Elizabeth's dodging in the matter of Mary Stuart's execution. The parallelism would instinctively be felt by an Elizabethan audience. There are many other similarities which might be worked out under the four headings named. They all throw up into a stronger light the two great struggles of Elizabeth's reign, and the two great aims of Elizabethan policy.—A paper by Mr. J. W. Mills was read, entitled: "The Bastard in *The Troublesome Raigne* and in *John*;" showing how Shakspeare took the sketch of Philip in the earlier play, with its faint, feeble, blurred, unsteady outlines, and worked in those firm, daring strokes, until the Bastard of *John* confronts us in all his keen, energetic individuality, like one of those noble images in Raphael's cartoons, filling generation upon generation of beholders with wonder, admiration, and delight. Only about seven years intervened between these two dramas, yet now they seem to us parted by a chasm of centuries, so immeasurable is the progress from the first crude inception to that artistic shape, all but perfect, which the play assumed under Shakspeare's transforming touches. Mr. Mills then compared the two characters in much detail, and concluded by pointing out that *The Troublesome Raigne* must have been a popular play, or Shakspeare would not have taken the trouble of re-modelling it. In it, in connexion with the levy which Philip is sent home to make, a gross, indiscriminate assault is made upon the religious communities. This was probably relished by the common folk, who were the most important portion of Shakspeare's audience; yet in his alteration of the play we find him deliberately refusing to pander to the coarse appetite of the groundlings by depicting in mimicry on the stage that which he did not hold true to nature. In this fact we catch a glimpse of his conscientiousness. He was not ready, although he might have filled his pockets in doing so, to enforce and illustrate false sentiment.—Miss Phyllis Spencer read a paper on "Constance," saying that in *John*, more than in his other historical plays, is to be seen Shakspeare's wonderful power of looking right into his characters till he seizes the moving principle of each, which he then works out, or rather gives it free play, till, instead of a dim shadow of past history, there is a living, breathing human soul. Constance is the best example of this. The inference from reading the life of Constance is that she was of a high-spirited, affectionate nature, that would submit to no restraint. In *The Troublesome Raigne* she is depicted as an ambitious virago. Shakspeare takes hold of the fact of her love for her son, and in his master-hand she becomes the very embodiment of deep, passionate feeling and lofty imagination. In her he gives an incomparable picture of maternal love. Margaret of Anjou and Constance had much in common. The ruling passion of each was love for an only son. Though alike in this, Shakspeare makes them to all intents distinct beings. One turns with relief from Margaret's tiger-like fierceness and exultation over her enemies to Constance, with her entire womanliness, pure, unselfish love, and sublime passion. There is a noble and tender strain in Constance, and all her former troubles had not soured and hardened her.—A member sent a paper on "The Society's Elocution," pointing out the merits and demerits of most of the readers of the parts at the previous meeting.

#### ZOOLOGICAL SOCIETY.—(Anniversary Meeting, Thursday, April 29.)

PROF. FLOWER, President, in the chair.—The report of the council for the year 1885 was read by Mr. P. L. Sclater. It stated that the number of fellows on December 31, 1885, was 3,193, showing a decrease of 62 as compared with the corresponding date in 1884. The total receipts for 1885 had amounted to £25,809 10s. 1d., being a decrease of £3,129 as compared with the previous year. This decrease was mainly due to the falling off in the receipts under the head of admissions to gardens, and in the amounts received for admission

and composition fees from newly elected fellows. The ordinary expenditure for 1885 had been £24,593 11s. 8d., against £26,539 4s. 1d. for 1884. Besides that, an extraordinary expenditure of £491 0s. 6d. had been incurred, which brought up the total expenditure for the year to £25,084 12s. 2d. The usual scientific meetings had been held during the session of 1885, and a large number of valuable communications had been received upon every branch of zoology. These had been published in the annual volume of *Proceedings* for 1885, which contained 991 pages, illustrated by 62 plates. Besides this, two parts of the society's *Transactions* were issued, which concluded the 11th volume. In view of the reduced receipts of the past year, it had been thought prudent to restrict the expenditure on new works in the society's gardens. The ordinary staff of workmen had, however, been kept busily engaged on renewals and repairs throughout the year, and two important improvements had been effected. These were (1) the new sheep-yard, consisting of a large circular enclosure at the south end of the broad-walk, with an elevated mound covering a shed in the centre which afforded good quarters for the family of the Burrell sheep; and (2) a smaller cats' house, which had been formed out of the old reptile-house. As regards the latter, the separation of the smaller carnivorous animals from the rodents, which had hitherto been placed together in the small mammal-house, had long been considered desirable, and had been thus partially effected. It was hoped that the finances of the society during the present year would be in a sufficiently favourable state to warrant the undertaking of some new dog-kennels, to hold the various wolves, dogs, and foxes now scattered about in various parts of the gardens. The execution of this plan would further relieve the crowded condition of the small mammal-house. The visitors to the society's gardens during the year 1885 had been 659,896, against 745,460 in 1884. The Davis lectures upon zoological subjects, having been well attended during the past year, would be continued during the present season, beginning with a lecture on "Pigs and their Allies," by Prof. Flower, on Thursday, June 3, at 5 p.m. The number of animals in the society's collection on December 31 last was 2,551, of which 756 were mammals, 1,366 birds, and 429 reptiles. Among the additions made during the past year 21 were specially commented upon as of remarkable interest, and in most cases new to the society's collection. About 36 species of mammals, 15 of birds, and 4 of reptiles had bred in the society's gardens during the summer of 1885. The report concluded with a long list of the donors and their various donations to the menagerie during the past year. Lord Abinger, Lieut.-Col. H. H. Godwin Austen, Prof. H. N. Moseley, Lord Arthur Russell, and Mr. Howard Saunders were elected into the council, in place of the retiring members; and Prof. W. H. Flower was re-elected president, Mr. Drummond treasurer, and Mr. P. L. Sclater secretary for the ensuing year.

#### ROYAL INSTITUTION OF GREAT BRITAIN.—(Annual Meeting, Saturday, May 1.)

SIR FREDERICK BRAMWELL, Hon. Sec. and V.-P., in the chair.—The annual report of the committee of visitors for the year 1885, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above £85,000, entirely derived from the contributions and donations of the members. Twenty-six new members paid their admission fees in 1885. Sixty-three lectures and nineteen evening discourses were delivered in 1885. The books and pamphlets presented in 1885 amounted to about 354 volumes, making, with 464 volumes (including periodicals bound) purchased by the managers, a total of 818 volumes added to the library in the year. Thanks were voted to the president, treasurer, and the hon. secretary, to the committees of managers and visitors, and to the professors, for their valuable services to the Institution during the past year. The following gentlemen were unanimously elected as officers for the ensuing year:—President, the Duke of Northumberland; treasurer, H. Pollock, Esq.; secretary, Sir F. Bramwell. Managers.—Sir F. Abel, Sir W. Bowman, J.

Brown, Sir J. Crichton Browne, W. Crookes, H. Doulton, Sir W. W. Gull, Lord Halsbury, W. Huggins, A. B. Kempe, Sir J. Lubbock, Hugo W. Müller, Sir F. Pollock, Dr. J. Rae, Lord Arthur Russell. Visitors:—S. Bidwell, S. Busk, M. Carteighe, A. H. Church, Vicat Cole, W. H. Domville, Dr. J. Edmunds, C. Hawksley, A. G. Henriques, D. E. Hughes, G. Matthey, J. W. Miers, L. M. Rate, W. C. Roberts-Austen, A. Siemens.

### FINE ART.

MONTELIUS ON THE BRONZE AGE IN SCANDINAVIA.

*Om Tidsbestämning inom Bronsåldern, med särskildt afseende på Skandinavien.* ("The Chronology of the Bronze Age, especially in Scandinavia.") At Oscar Montelius. Avec un Résumé français. With Two Maps and 143 Figures on Six Plates. (Stockholm.)

DR. MONTELIUS is well known as one of the chief archaeologists of our day, especially as regards the Scandinavian lands. His high position in the great Stockholm Museum, his repeated visits to public and private collections all over Europe, his immense acquaintance with the ever-growing literature of his science, and his own indefatigable activity, have all been in his favour. He is now among the acknowledged leaders, and has produced works (many of them richly illustrated) that have become standard in their sphere.

The book now before us has just appeared as the thirtieth volume of "Kongl. Vitterhets Historie och Antiquitets Akademien Handlingar." It makes a new departure, or, rather, it takes up former threads, and weaves the whole into a fresh piece. The attempt is very daring, very ambitious, and the author knows it. He risks his fame as a sober antiquary. Should he have succeeded, the greater his honour and our thanks.

Difficult indeed is the question. To embrace, more or less, the whole range of bronze culture all Europe through, especially its endless details in the Northern lands, to follow local facts and also to admit types and developments, and at last to lay his finger on the time when bronze came in and when it went out, first feebly, and then masterfully, followed by iron—this is, indeed, no small task. Certain efforts in this direction have been made before, also by himself, but none so comprehensive and decisive as in this large work. And in his former publications the learned writer gave too high a place to typology—a thing easily abused. Here he wisely subordinates it to the proved chronological finds, on which it must always depend.

In handling the question, the Swedish antiquary takes the only safe ground—comparative study, first of the Bronze world farthest from us, next of that nearest to us, then that of Scandinavia itself, supplemented by its upland, Northern Germany.

Let us now see how the matter stands. Bronze, well known in Egypt about 3000 years B.C., or earlier, and probably preceded by copper; in Chaldea and Assyria about 2500 to 3000 B.C.; in Asia Minor about 2500 B.C.; in Scandinavia and North Germany about 1500 B.C., or earlier. Iron slowly reaches Egypt about 1500 B.C.; Chaldea and Assyria about 1000-1500 B.C.; Asia Minor

about 1200 B.C.; Greece about 1000 B.C.; Northern Italy about 850 B.C.; Celtic lands (Tène period 100-450 B.C., Hallstatt period 450-800 B.C.) about 800 B.C.; Scandinavia and North Germany about 500 B.C.

As to objects in Scandinavia and North Germany, from the close of the real Bronze Age to the Christian era, many such of the Tène period have turned up there, dated by similar (Gallic) finds in the graves of Northern Italy. But there are also several such in the northern lands of still greater antiquity.

As we have seen, iron was known in Asia Minor, and elsewhere not very far from the North, during the greater part of the Northern Bronze Age. Dr. Montelius happily remarks hereon that this explains the fact that an iron object has now and then penetrated to Scandinavia and North Germany in days far older than the technical beginning of the Iron Age in those countries. He also begs his reader not to forget that there is bronze and bronze, the older bronze-tin and the Iron Age bronze-zinc, with their several characteristics.

Now what has hitherto been the great difficulty on this subject in Scandinavia? It is the want of dates. In the Iron Age in Scandinavia we are helped by inscriptions, runic or classical; but all writing, any kind of alphabet, was entirely unknown there in the Stone and Bronze periods. Not till iron comes in do we find the native runes, whatever may have been their origin or the period of their development. We have also coins, of course equally unknown in the previous centuries. Then there are various objects of Greek or Roman origin, whose style and make more or less fix their date. Dr. Montelius has therefore boldly and broadly obtained centuries by handling the whole Bronze field outside Scandinavia. On a scale hitherto unattempted, and with great ingenuity and care, he has pursued his study comparatively in all the outlands, here, as elsewhere, the only safe way. Especially in countries nearest the North he has examined the finds, and types, and transitions, minutely tabulating every instance in which a particular object is dated in itself or by its surroundings. Collecting and classifying these, and not counting objects so simple and so universal that they continued in use for many centuries together, he gets a chronological test and scale for objects of the same make and type found at home. They will be of the same average date, reckoning by centuries; the Scandinavian later, but not so much later as had been previously supposed.

So on the other side. Foreign objects, whose age is known, exported to Scandinavia, will date the things there in whose company they lie. In this way there is a double help and check; for often the grave-rites and local customs will largely aid in fixing the date. Moss and earth finds are kept distinct in this examination from funeral deposits; and attention is given to the differences between periods of burying and of burning the body, and to the comparative scarcity of grave-deposits in the later Bronze Age as compared with the earlier.

Some distinguished men have thought that they could geographically date the Northern bronze, systematising the theory that finds along Western Scandinavia and North Germany

were the older, along the Eastern coast the younger. But Dr. Montelius, by a rigorous examination of the facts, proves that this is an error.

As is well known, the unique richness and splendour of the Stone Age in Scandinavia is equalled by the wonderful variety and magnificence of its bronze. It is now certain that almost all the objects from this Scandinavian Bronze time are of local manufacture, however the types may sometimes have been copied or modified from foreign originals. Hence the question arises—What was the circulating medium paid to the foreign merchants for the enormous mass of copper, bronze, tin, and gold which would be required? Our author answers, chiefly amber, pointing out that the productive source of this valuable natural product was then Danish Jutland and its coasts. Nearly a thousand years went by before the Prussian amber trade was gradually developed. In the same way, later on, iron and silver would be chiefly obtained from the outland by the barter of amber.

In this way gathering his facts and building thereon, our accomplished guide comes to his conclusions, so far as I can see in their general outlines solid and scientific, and fitting in with all that we know of the general condition of Europe at the time. He not only sketches the rise and fall of bronze culture in the North, but he is also able to follow its developments as follows (p. 195): 6th (latest) period, between 400 and 550 B.C.; 5th period, between 550 and 750 B.C.; 4th period, between 750 and 900 B.C.; 3rd period, between 900 and 1050 B.C.; 2nd period, between 1050 and 1250 B.C.; 1st (oldest) period, between 1250 and 1450 B.C., or earlier.

Of course these dates are only loose and general, and are open to correction from fresh discoveries continually made; but, on the whole, the result is highly satisfactory, and is confirmed by side-lights from other fields of research. It is also noteworthy, as pointed out by the writer, that the types of one period naturally pass into another; but that there is no example of any such contact between every third class, such as 1 and 3, 2 and 4, and so on. This also shows that a very considerable time must have elapsed between them to allow of such distinctive types entirely dying out.

That the Age of Iron in Scandinavia should be thus thrown back to at least the fifth century B.C. was also to be expected. All the Northern archaeologists have gradually seen that iron was far more ancient in their lands than was formerly supposed. Many years ago its date was fixed at some 700 years A.D. Then it went up to 500, so to 300, then to 200. Worsaae, in his last treatise, went back to the time of Christ; Vedel to the second century B.C.; Montelius, in his last inquiries, to 300 B.C., and now to about 500 B.C. But he adds that the date may eventually be found to be higher still.

It is now some twenty years since I declared that the facts of runology absolutely demand that the Iron Age in Scandinavia shall be "many hundreds of years before Christ." We now get nearly the time required for the creation of the Runic Futhork from the olden Greek in the rich Greek colonies in "Scythia," as was so happily

pointed out by Dr. Isaac Taylor in his *Goths and Greeks*.

But I must stop. All interested will study the book itself. They now know what it says. There are most valuable tables of finds and types and localities at the end, and careful details and references abound on every page. The find-maps are charmingly instructive. The first localises all the brooches in their chief types; the second shows all the hanging-vessels in the same way. There is a French *résumé* of seven pages, but—no index!

GEORGE STEPHENS.

#### THE ROYAL ACADEMY.

I.

PERHAPS we may succeed in convincing ourselves that the long dark winter is the cause that this year's exhibition at the Royal Academy is even less interesting than any of its immediate predecessors. The admission we are compelled to make is by no means a palatable one, seeing that we have lately grown inclined to be thankful for small mercies, and to hail with the delight of the discoverer such intermittent rays of light as have from time to time illuminated the dreary gray plain of mediocrity and ennui. It is not so much that the average of technical achievement is lower than usual, for it must be conceded that, in this respect, sensible progress is shown by many painters of the younger generation, though, perhaps, not always in the right direction; but while, of the beacon-lights of former days, some become gradually dimmer and dimmer, and of others the total extinction is greatly to be desired, few, indeed, and of doubtful brilliancy, are the new luminaries which show themselves on the other side. It is true that British art is no longer so absolutely centralised at the Royal Academy as it formerly was, and that we seek for its newer and more original manifestations at the Grosvenor, and in certain smaller galleries recently established in London, or are surprised to come upon it, clothed in a garb entirely foreign, and, therefore, never worn with absolute ease, at the Salon. Thus it might fairly be argued that to condemn the present, to despair of the future, of art in England, on considerations derived chiefly from the one main exhibition of the year, would be both unjust and premature. Still, even such manifestations in fresh directions as those to which we allude are merely tentative, and appear to mark rather a phase of dexterous imitation, of successful assimilation directed to outward characteristics, than the entrance with conviction upon any really new path in art, good or bad. We long in vain for some young England to spring up, to throw itself headlong into any given direction, to do battle for some idea, some principle in art, whether technical or intellectual; however paradoxical, however opposed to all accepted canons, however brutal any such new departure may, on its first advent, appear to us. Let the new legion be impressionists, naturalists, orientlists, classicists, or what they please—so that they infuse some real energy, some new blood into the decrepit machine of British art! As we may learn from the various phases through which the French school has been passing during the last thirty or forty years, there is hardly any original development of art, pernicious though it may justly appear to us, and tainted with the rankest heresy to all that is noblest in the teachings of the past, which if adopted with passionate conviction, does not leave behind some beneficial influence, some residuum of good, which should serve as the excuse, nay the justification, of its existence. Of this no

better instance need be sought than that of the "Impressionists" school, whose strange and often unpardonable vagaries must not blind us to the undoubted fact that they have compelled modern art to reckon seriously with certain problems formerly deemed of very secondary importance, and in particular with the infinitely varying relations of light and colour, and the potent effects of sunlight and open air upon the surfaces and textures of the human face and form.

The discouraging state of things revealed by a consideration of the year's art is the cause that we hail with satisfaction the work of the very few among the younger painters whose productions bear evidence that they have chosen to see with their own eyes, to obey the promptings of their own personality, instead of appropriating ready-made the spectacles of others, to however high a pitch of perfection these may have been brought. It is for these reasons that the work of such a painter as Mr. J. S. Sargent commands respect, though we may be somewhat repelled by his persistent search rather for what is peculiar and personal than for what is beautiful in nature, by his desire, at the expense of all other qualities, to express in portraiture what he deems the essence of a physical personality, rather than to suggest the higher mental characteristics of the humanity he seeks to reproduce. Yet, though he has, in company with most of the younger generation, been strongly influenced by the art of Velasquez and of kindred masters, he has something new to say, and says it, if with a certain eccentricity, yet with fearless sincerity, thus standing out from the crowd, whatever may be our opinion as to the absolute value of his art, or the healthiness of its direction. For like reasons, Mr. Logsdail, another young painter who reappears this year with added strength, may be singled out. He conceives and executes according to his means with unflinching truth, and sees in the neo-Venetian life which he has for the time being elected to delineate, something beyond the *défroque* of the painter's studio, the tawdry, unreal *mise-en-scène*, with the aid of which is to be built up a piece of dexterous and artificial prettiness, suited for the British market. Perhaps he does not see far through the surface of things, and reproduces his impressions with a certain amount of coarseness and commonplace realism; but he is himself—and that is much. With these painters may be mentioned for a distinctiveness and individuality not unalloyed with mannerism, Mr. J. R. Reid, the able and often pathetic painter of coast-folk and coast-scenery, and perhaps some few others, to whom we hope to refer in the course of our remarks. A somewhat meagre catalogue, however, upon which to found hopes of a renewal of the English school, or of the up-springing of the militant battalions whose advent, even for evil, we so earnestly call for!

Strange to say—for in England sculpture had, for a time, almost ceased to be practised as a serious art—it is in that branch that the most real ground for hope is to be discerned, though—ill-housed and ill-arranged as is this section of the exhibition, in strict accordance with tradition—to separate the grain from the overwhelming quantity of chaff is a puzzling and difficult undertaking. Here, at any rate, especially in the works of Mr. Hamo Thornycroft, Mr. Gilbert, and Mr. Onslow Ford, appears evidence of close, loving study of nature, of independent thought, and, if not an entire emancipation from conventionality, at any rate a tendency to yield to higher and better influences than such as have so long been potent with English sculptors.

To renew the annual lamentation over the numerous works exhibited by Mr. J. R. Herbert, and by those members of

the "Old Guard" who, though at present lagging far behind, still follow in his wake, is, perhaps, an unnecessary waste of space, seeing that the Academy does not apparently consider itself dishonoured by the presence on its walls of such productions. Rather let us repeat, with a difference, the behest to Dante of the Mantuan: "Non ragioniam di lor, ma . . . passa"; the "guarda," which Virgil permits to his companion, may, on this occasion, be with much propriety omitted.

It is a painful duty to be compelled to say words of dispraise of one of the greatest living Englishmen, of one who owns certain high and noble qualities which, perhaps, no British artist of our time has shown to the same degree. Mr. Watts proves, by the "Death of Cain" (158), that time has not blunted the pathetic, the nobly-human quality of his imagination, or the intensity of his seeking after what is greatest in art; for the design now exhibited, imperfectly revealed, or rather obscured, as it is by the uncertainty of the execution, is of well-nigh sublime pathos. The dying Cain—a patriarchal figure, with wild-flowing silver locks and beard, strongly recalling the typical creations of Blake, with form worn and wasted by old age and privation—has sunk in final exhaustion on a pile of stones or rude sacrificial altar, while close above him soars the Angel of the Lord, pointing upwards, with a smile of divine pity and forgiveness, to the supernatural light which pierces the heavens. In a less definitive state, as a cartoon, drawing, or etching, this noble design, or rather suggestion, would afford the highest pleasure; but, in its present form, with its many great qualities obscured and partly obliterated by the hesitations, the strangeness, the inexpressiveness of much of the detail and execution, it is emphatically not a picture, and, in justice to the great artist's reputation, should not have appeared on the walls of the Academy. The uncertain hand no longer serves—it never did quite adequately serve—the teeming, ever-youthful brain; and the most devoted of Mr. Watts's many devoted admirers are left to lament the result.

Mr. Burne-Jones makes his first appearance at the Academy with a highly-elaborated work, "The Depths of the Sea" (314), sufficiently characteristic of the master, though with a difference, and the mere presence of which at Burlington House is one of the few piquant incidents which relieve the prevailing dullness of the exhibition. A mermaid, sporting in the waves, has seized a nude youth whose beauty charms her fancy, and, sinking through the clear water straight into the hollows of the deep-sea caves, still clasps her prey tightly with one arm, her face wearing a glad, soulless smile of conquest; but, though as yet she knows it not, her plaything is already gone—the hapless mortal is dead. The subject is one of much ingenuity and charm, and the allegory has a definiteness and meaning which we seek for in vain in some of the painter's more pretentious conceits. The execution, too, is in the highest degree careful; the drawing of the sea-creature's face, for which the painter has, *mirabile dictu*, chosen a new type, and that of the limbs of the youth, being especially finished and admirable, while for once Mr. Burne-Jones has succeeded in investing his mermaid with an aspect of real buoyancy, undimmed by "weltschmerz." Yet somehow the charm, the pathos inherent in a subject so subtly chosen, those very elements which should, indeed, constitute its *raison d'être*, have evaporated. We are left interested, but entirely unmoved. Is it, perhaps, that the painter has deliberately chosen a dull, unsuggestive key of colour, in lieu of the exquisite tints of which he is master, and that for such

a subject the figures are too small, too cramped, too much wanting in breadth and impetuosity of design? We are compelled to feel, on an earnest contemplation of the picture, a sense of emptiness, a want of spontaneous passion and of spontaneous execution, to long in vain for a grain of the *imprévu*, even for a return of the earlier and more brilliant eccentricities of the master. Is it possible that, recent as is Mr. Burne-Jones's entrance into the Academy, he should already be unconsciously undergoing the influences of his new home, and there should be creeping upon him something of the "air de la maison"? The gods avert so undesirable a consummation!

The president's chief contribution to the section of painting is this year an important "Decoration for a Ceiling" (164), a portion of an entire scheme, sections of which have already been shown in the same place on two separate occasions. Given the necessity for adopting a gold ground as the basis of the decoration—a mode of treatment of somewhat doubtful attractiveness, unless the material be mosaic—the design contains, as might have been expected, many single figures of much beauty, elaborated with the most patient care, if not distinguished either by much spontaneity, by the suggestion of natural movement, or by skill in weaving together the separate elements of the composition. As the work is now placed, the colouring appears somewhat hot, but this effect may possibly be corrected when it is *in situ*. Surely, however, the design is not correctly described as forming part of the decoration of a ceiling, for there appears to be no attempt to accommodate the drawing of the figures to a position of this kind. Unless, indeed, Sir Fredk. Leighton has elected to follow the example of Raphael, who, in his "Marriage of Cupid and Psyche" at the Farnesina, has disdained to foreshorten his figures, and treats his ceiling as an applied picture.

Few painters, besides those already referred to, have this year ventured to soar into the upper regions of imaginative or the higher decorative art; indeed, a very few lines will serve to describe what has been accomplished, or rather attempted, in that direction. On the border-land—for it savours of *genre*—is the Hon. J. Collier's "Maenads" (757), a subject which the praise not unjustly bestowed last year on his "Circe" evidently fired the painter to undertake. The picture shows the female votaries of Dionysus, skin-clad and armed with the thyrsus, sweeping in wide curves through a mighty forest glade, in pursuit of a hapless kid, against which they cast their cone-crowned weapons. Such a work, in order to be completely acceptable, imperatively demands rhythmic harmony of design, the suggestion of natural and graceful movement, and, linked with these, an even brightness and delicacy of colour, revealing itself especially in the delicate transparencies and gradations of the flesh-tints seen in sunlight. But in none of these respects can the picture be pronounced a success; for it is heavy and opaque in colour and execution, straggling and inharmonious in design, and fails to suggest the wild energy, the bacchic fury, the exhibition of which is its chief ostensible object. Mr. Solomon J. Solomon has chosen for delineation on a canvas of great size a high theme—Cassandra torn by Ajax from the altar of Athene (734), evincing in the treatment of his subject much care and earnestness of intention, but, at the same time, betraying a style too tentative and too immature for so soaring an ambition, though by no means free from academic conventionality. A Cassandra, too, of whom all but the countenance is visible, strikes us as a somewhat eccentric conception of the Trojan

princess, gifted and cursed by the gods. The "Susannah" of Mr. Frederick Goodall (688) is a well-meant defiance of certain foolish prejudices, which have made themselves heard within the sacred precincts of the Academy; but a veteran artist, who elects to lift high and display to the profane vulgar the banner of the ideal, should be better equipped for so worthy, if dangerous, a task. Stronger condemnation must in fairness be meted out to Mr. Long's "Finding of Moses" (115), than which, insufficiently redeemed as it is by an amusing, if theatrical, *mise-en-scène*, no more trivial, inane treatment of a high and solemn subject, already dangerously familiar, can well be imagined; while the timid prettiness of the colour, the half-hearted, insufficient treatment of the nude in no way redeem the emptiness of the conception.

In the categories of dramatic and domestic *genre* we are on safer ground, and it is gratifying to be able to record several complete successes. The honours in this branch are again borne away by Mr. Orchardson, whose "Marriage de Convenience: After" (136) follows worthily on the picture which won such distinction at the exhibition of 1884. We see this time again a richly and soberly furnished interior discreetly illuminated by what appears to be the light of a summer evening, though this is not quite clear, with a dinner-table amply and daintily laid. But the exuberant beauty who, listless and absent, sat opposite her elderly, obsequious bridegroom has fled, leaving as her only trace a portrait on the wall, dimly seen in the background—a true Hogarthian touch. By the hearth the forsaken husband sits alone, absorbed in bitter musings, heart-broken in his solitude. The technique, if we make the necessary allowance for the painter's peculiar mannerism of touch and the prevailing hotness of the general tone, is admirable, both for the management of the lighting, the remarkable drawing and painting of the accessories—duly subordinated as they are to the general effect—and, above all, for the skill with which the central figure is placed. Perhaps, the undoubted pathos of the subject is, in the expression of the sorrow-stricken dreamer, a shade over emphasised; but this is a matter of opinion, a question of feeling, in respect of which it is difficult to lay down any hard-and-fast line of demarcation. In "A Tender Chord" (196) Mr. Orchardson shows the most accomplished and enjoyable piece of technique produced this year by an English artist. The picture shows a beautiful girl, in the painter's favourite costume of the first years of the century, standing, lost in thought, by a piano of most characteristic design, upon the keys of which she has absently struck a single chord. The large expanse of pale delicate gray furnished by the wall which forms the background admirably relieves the brown, bronze, and gold tones of the accessories, and successfully neutralises these tones. The painting of the girl's arms is, according to custom, wooden and unsatisfactory. The picture is, however, something more than an exercise, for the master has once more succeeded in realising in the charming central figure a type of pure and beautiful womanhood, and unmistakably English womanhood, too—which is, after all, the highest merit of a subtle and accomplished piece of work. CLAUDE PHILLIPS.

#### THE PICTORIAL AND SCULPTURAL ART OF JAPAN.

JAPANESE ART has but lately become the subject of serious study; probably because it is only within the last twenty years that the breaking of the barriers which followed the downfall of the Shogunate let in the European influences which have destroyed the old feudal traditions

of the country, and set free the guarded gates of its treasure-houses. The same influences have simultaneously dispersed the art-treasures of Japan through Europe, and destroyed the ancient art which had flourished for centuries. A mercantile demand for cheap Japanese wares, capable of indefinite reproduction to order, has flooded the shops with cargoes of worthless wares, gaudy screens, stamped metal-work, heavily incrustated panels, and crates of cheap crockery coarsely executed. With these have been mingled the choice artistic productions of earlier days, when the artist lived in the Yashiki of his Daimio, as belonging to the Samurai class, and worked for months chasing and incrusting a battle-scene or a love-story on a piece of metal the size of a thumb-nail—a picture in metal-work such as no European skill has rivalled; or passed a year building up layer by layer the translucent varnish (*urushi* from the *rhus vernificera*) with which he constructed work of such marvellous technical skill and artistic beauty. Such are the great *guri lac* cabinet of the seventeenth century, the writing boxes (*inros* and *suzuribako*) by Kajakava, Shoonaho, Koma, Nagata-Uji, Soetsu, Hanzan, Ritsuo, and Korin—the great lac-queurs of Japan from the sixteenth to the end of the eighteenth centuries—specimens of which are to be seen just now in the exhibition of the works of old masters of Japan in the rooms of the Society of Arts, John Street, Adelphi. The mysteries of the Japan lac have never been mastered by European artists. These men were craftsmen of untiring patience, and placed by the conditions of feudal life above the needs of mere money-making. They were often ennobled and always esteemed. They were the companions of princes. They did not hesitate to lavish on a sword-guard, or an ivory-toggle, a screen, or a minute decoration of a sword-hilt, all their artistic genius in design and pictorial effect. The modern lac is an ephemeral production—thin in texture, with overlaid gilding of effective but not solid character. Its panels and cabinets, rich with incrustations, are gaudy and ill-drawn. There is nothing in which the collector so often goes astray. The old Japanese lac resists heat and cold alike. Submersion beneath the sea for months does not spoil it. It is built up slowly, and defies centuries of wear. This quality of lac is little known in England, and no representative, authenticated, and signed collection such as this has ever before been brought together here.

The Japanese school of painting dates back to the ninth century. The paintings are in water-colours or sepia on silk or paper rolls, which were suspended to the walls on certain festal occasions or to suit the season, and at other times kept rolled in boxes. Artistic Paris was greatly stirred a few years since by an exhibition of "kakemonos," as these picture rolls are called; and the grounds of the enthusiasm are perceptible in this exhibition. The ninth-century Buddhist pictures by Kanōka have a mystic unction and a pious serenity which at once recall the early Italian work, while not without traces of Indian influence. The work of Meicho ("Apostles of Buddha") of the fourteenth and fifteenth centuries is full of fire and intensity. The eagle of Masanobu (fifteenth century) is instinct with animal ferocity, and admirable for its truth and vigour of drawing; the wandering saint of Motonobu (fifteenth century) despatching his soul on an aerial mission; the apes of Sosen (eighteenth century), and the tiger of Ganku (eighteenth century) are among the leading works of recognised masters of Japanese art. The examination discloses at once the high merit and artistic genius of these worthies, as well as their limitations and defects; their formal conventionality inherited from Chinese sources; and their defective

knowledge of perspective and of light and shade. A small series of miniature paintings of artists of the Tosa School of the sixteenth century belongs to a style much esteemed in Japan, and remarkable in respect of colour, but too conventional to be much appreciated here. Everyone will look at the examples of Hokusai, the great humouristic genius and book illustrator, to whose genius several European monographs are already dedicated. There is here an unique series of original drawings—one worth a pilgrimage, as well as sets of his famous Mangwa (sketch book), &c. The whole school of Japanese chromoxylography is illustrated by a series of hand-painted colour books and albums of surprising beauty. It dates from 1700, its glories commencing with Kionobu (1763), and perfected by Kionaga and his successors Shunsho and Outamaro, Toyokuni, Hiroshige (landscapes). These coloured hand prints are remarkable as examples of graduation, warmth, and harmony of tint, and perfection of decorative drawing and printing. They were the delight of Rossetti and his school, as they are of the French artists, who have eagerly collected them.

The whole of the collections of which we are speaking, and which are catalogued, classified, and authenticated by M. Hayashi, of 65, Rue de la Victoire, Paris, are the property of Mr. Ernest Hart, who has sent them for exhibition for three weeks at the Society of Arts in illustration of a series of lectures which he is delivering there on the evenings of May 4, 11, and 18, on "The Historic Arts of Japan." The catalogue is a document of great value as a record.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. J. H. MIDDLETON, the new Slade Professor at Cambridge, has chosen as the subject of his first course of lectures "Early Development of the Art and Architecture of the Greeks." Dr. Waldstein is also lecturing at Cambridge on "The Period of the Decline of Greek Art"; and Mr. Frazer on "Pausanias, Attica."

A SELECTION of the drawings made for Mr. Ruskin for St. George's Guild will be on view in The Fine Art Society's rooms in New Bond Street on Monday next, May 10.

THERE will also be exhibited next week, at the Fine Art Society's rooms, a collection of drawings and sketches by Mr. Albert Goodwin, dealing with "City, Town, and Hamlet."

A SMALL collection of cabinet pictures by Turner, Constable, Bonington, and other landscape painters of the English school will be exhibited next week at Messrs. Hogarth's gallery, in Mount Street.

MESSRS. CASSELL announce that their annual exhibition of drawings in black and white, originally executed for their several art publications, will be held in the Memorial Hall, Farringdon Street, from June 3 to 18. It will include a series of drawings made last summer to illustrate "The Royal River"; the new set of Mr. F. Barnard's "Character Sketches from Dickens"; as well as works by Messrs. B. W. Macbeth, M. L. Gow, J. Fulleylove, B. Barnes, Edwin Bale, J. Pennell, Frank Edd, Capt. W. W. May, and Alice Havers.

MR. JOHN A. P. MACBRIDE will deliver a course of lectures at the British Museum on "Ancient Sculpture," beginning on Tuesday, May 18, at 2.30 p.m.

MESSRS. BOUSSOD, VALLADON & Co. have now on view, at the Goupil Galleries, New Bond Street, a proof of an etching by M. C. Waltner of Rembrandt's famous "Night Watch," on which he has been engaged for four years.

#### AMERICAN JOTTINGS.

GEN. CHARLES G. LORING, the efficient and accomplished director of the Museum of Fine Arts, Boston, U.S., has just left America for a six months' tour in Europe, with the object of making a personal and practical study of the great museums and principal private collections of the old world.

THE same anonymous (American) well-wisher who last year contributed a donation of twenty-five dollars to the Egypt Exploration Fund, "In Memoriam of C. G. G." (General Gordon), has just forwarded a second donation of the same amount, and with the same touching superscription, to the Rev. W. C. Winslow, vice-president and hon. treasurer of the fund for the United States of America.

A NEW and revised edition of *The Hebrews and the Red Sea*, by Mr. A. W. Thayer, formerly U.S. Consul at Trieste, has just been published by Messrs. Draper & Co., of Andover, Mass. The author of this striking and very original little volume, which purports to be "a critical review of the Exodus route out of Egypt in the light of recent researches and explorations," generously dedicates the entire net proceeds of the sale thereof to the Egypt Exploration Fund.

#### THE STAGE.

THE Prince of Wales has signified his intention of witnessing the first performance of Mr. Todhunter's "Helena in Troas" on May 17. The metamorphosis of Hengler's Circus into a Greek theatre, under the direction of Mr. E. W. Godwin, is now nearly complete.

#### MUSIC.

##### RECENT CONCERTS.

THE performance of Gounod's "Redemption" last Saturday afternoon at the Crystal Palace was an interesting and, on the whole, successful experiment. The performers, vocal and instrumental, numbered over three thousand, and Mr. A. Manns, of course, was the conductor. Mendelssohn's "Elijah" was tried some years ago on a similarly large scale; but the music, with its delicate harmonies and complex part-writing, lost, rather than gained, by the increase of numbers. Bach's compositions would be still more unfitted for the central transept of the Palace. Indeed, of all the great composers, Handel, with his diatonic progressions and massive harmonies, seems the only one whose music becomes more powerful and impressive in direct proportion to the number of executants. Gounod, in the "Redemption," approaches the simplicity, if not the grandeur, of Handel in his choral numbers, and one could have foretold that they would prove effective. The result, however, in such numbers as "Ha! Thou that dost declare," the chorale "For us the Christ," and the famous "Unfold ye portals everlasting," surpassed expectation. The singing was exceedingly fine, and the greatest attention had been paid to light and shade. It would be absurd to pretend that the recitatives, which fern, unfortunately, such a large portion of the work, could be distinctly heard; the words, however, are now familiar to the public, and many of the audience had provided themselves with books of the words or vocal scores. The solo parts were in the safe hands of Mme. Albani, who was in splendid voice, Miss Annie Marriott, Mme. Patey, and Messrs. Lloyd, Santley, and King—in fact, the original Birmingham cast, with the exception of Miss Marriott. Mme. Albani, as usual, produced a great effect with her solos in the second and third parts. Mr. Manns deserves much praise for the careful rendering of both the orchestral

and the vocal music. Over 16,000 persons were present.

M. Vladimir de Pachmann gave a fourth and last pianoforte recital at St. James's Hall on Monday afternoon, May 3. The programme commenced with Beethoven's Sonata in A (Op. 101). The first movement, although taken somewhat fast, was the most satisfactory of the three. The "Alla Marcia" and the Finale lacked breadth and power. Clementi's Toccata in B flat, played with admirable precision and delicacy, secured to the pianist much applause. It was followed by a short and graceful MS. piece of Field's, entitled "La Dernière Pensée." M. de Pachmann next gave some variations on an original theme composed by Mme. Pachmann. The theme in minor key is a pleasing and suggestive one, and the variations testify to the lady's skilful pen and agile fingers. The slow, chorale-like variation in the major key is decidedly effective. At the close of the piece the pianist was recalled. We have on previous occasions spoken about M. de Pachmann's reading of Chopin's Funeral March Sonata. It is not one of the Polish composer's works in which he is heard to the best advantage. After some short pieces by Schumann and Mendelssohn, the recital concluded with Weber's seldom heard Sonata in D minor (Op. 49). The Andante con moto was charmingly interpreted. There was a large and enthusiastic audience.

The thirteenth season of the Richter concerts commenced last Monday evening at St. James's Hall. Herr Richter was received with enthusiasm. Hitherto it has been his custom to reserve the Choral Symphony for the last concert, but this time it was selected for the opening night. We need not say anything about the instrumental movements. The Richter choir battled bravely with the high notes and uncomfortable intervals of the vocal music. The quartet of singers consisted of Miss Hamlin, Miss Lena Little, Messrs. Winch and Fischer. Miss Hamlin's voice was heard to advantage, although in one passage she was sharp. Miss Little came next in order and also in merit. And so we might continue the description of the vocalists. Mr. Fischer sang the Hans Sachs' Address to Walther from "Die Meistersinger" in an unsympathetic manner. The programme included the "Meistersinger" Vorspiel, the Siegfried Idyll, and Liszt's Hungarian Rhapsody No. 1—all admirably performed. Brahms's Symphony in E minor (No. 4) is announced for next Monday.

J. S. SHEDLOCK.

#### AGENCIES.

London Agents, MESSRS. W. H. SMITH & SON, 186 Strand.

Copies of the ACADEMY can also be obtained every Saturday morning in EDINBURGH of Mr. MENZIES; in DUBLIN of Messrs. W. H. SMITH AND SONS; in MANCHESTER of Mr. J. HEYWOOD. Ten days after date of publication, in NEW YORK, of Messrs. G. P. PUTNAM'S SONS.

#### TERMS OF SUBSCRIPTION

TO

#### THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station . . .	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom . .	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c. . . . .	0 17 4	0 8 8	0 4 4

# W. H. SMITH & SON'S SUBSCRIPTION LIBRARY, 186, STRAND, LONDON, and at the RAILWAY BOOKSTALLS.

1.—This Library is established in connexion with Messrs. W. H. SMITH & SON'S numerous Railway Bookstalls; it embraces all the most important Works of History, Biography, Travel, Fiction, Poetry, Science, and Theology, as well as the leading Magazines and Reviews.

2.—Subscribers can only change their Books at the Depot where their names are registered, but they may transfer the place of exchange *by giving notice to the Clerk in charge of the Depot at which they obtain their books*. There are 500 Bookstalls available for this purpose. Of the current periodicals, one only at a time is allowed to a Subscription under Five Guineas, and Subscriptions will not be accepted for the supply of Magazines and Reviews only.

3.—The Books are delivered at the Bookstalls, carriage free. A Subscriber may exchange once a day. The Clerk in charge will obtain from London any Work in the Library which a Subscriber may desire to have. **NOVELS exchanged only in unbroken and complete Sets.**

4.—London Subscribers transferring their Subscriptions to a Country Depot will be entitled only to the number of volumes which the Country terms assign to the amount they subscribe; similarly, Country Subscriptions transferred to Town become subject to the London regulations.

5.—Subscriptions may commence at any date, and are payable in advance at any of the Railway Bookstalls, or 186, Strand, London.

6.—Messrs. W. H. SMITH & SON beg to impress upon their Library Subscribers the fact that much disappointment and inconvenience would be avoided if they would, in all cases, give to the Clerk in charge a list comprising at least *twice* as many titles of works as they wish to exchange.

## I.—FOR SUBSCRIBERS OBTAINING THEIR BOOKS FROM A LONDON TERMINUS.

	6 Months.			12 Months.		
	£	s.	d.	£	s.	d.
For One Volume at a time ...	0	12	0	1	1	0
<i>(Novels in more than One Volume are not available for this class of Subscription.)</i>						
For Two Volumes ...	0	17	6	1	11	6
<i>(Novels in more than Two Volumes are not available for this class of Subscription.)</i>						
For Four „	1	3	0	2	2	0
For Eight „	1	15	0	3	3	0
For Fifteen „	3	0	0	5	5	0

## II.—FOR SUBSCRIBERS OBTAINING THEIR BOOKS FROM A COUNTRY BOOKSTALL—

For One Volume at a time ...	0	12	0	1	1	0
<i>(Novels in more than One Volume are not available for this class of Subscription.)</i>						
For Two Volumes „	0	17	6	1	11	6
<i>(Novels in more than Two Volumes are not available for this class of Subscription.)</i>						
For Three „	1	3	0	2	2	0
For Four „	1	8	0	2	10	0
For Six „	1	15	0	3	3	0
For Twelve „	3	0	0	5	5	0

## III.—FOR COUNTRY BOOK CLUBS, READING SOCIETIES, &c.

For Twenty-four Volumes at a time ...	5	5	0	9	9	0
For Thirty-six „	8	0	0	14	2	6
For Forty-eight „	10	10	0	18	16	0
For Sixty „	13	0	0	23	9	0
For Seventy-two „	15	10	0	28	2	0
For Eighty-four „	18	0	0	32	15	0

For every additional Twelve Volumes, £4 12s. 6d.

Lists of Books in circulation, or any other information, can be obtained at any of the Railway Bookstalls, or at 186, Strand, London.

*A Catalogue of Surplus and New Books, offered at greatly reduced prices, is published Monthly, and can be had upon application at the Bookstalls. Also a Catalogue of Books in elegant bindings for Gentlemen's Libraries.*